

~~57~~ If not called for in 10 days, will the Postmaster please deliver to some other leading musical person, with the compliments of ROOT & CADY.

# The Song Messenger--Double

VOL. VIII.

CHICAGO, APRIL, 1870.

The object of this number is to make known to the musical people of the United States the principal facts in regard to the  
NORMAL MUSICAL INSTITUTE for the coming Summer;

And to call attention to our

NEW PUBLICATIONS and our MUSICAL PAPER.

NOW READY.

PALMER'S NORMAL COLLECTION OF SACRED MUSIC, An Anthem Book;  
SONGS FOR THE NEW LIFE, a Congregational Hymn and Tune Book;  
The SONG MESSENGER, our MONTHLY MUSICAL PAPER;  
The MUSICIAN'S GUIDE and our new SHEET MUSIC;  
Our STANDARD and VALUABLE PUBLICATIONS.

We also announce as IN PRESS.—(*Observe the date, and do not send for specimen copies until then*)

THE PALM, MR. C. M. WYMAN'S NEW CHURCH MUSIC BOOK, will be ready

FOR OUR SUNDAY SCHOOL" BY GEO. F. ROOT, *will be ready*

ROOT & CADY

# MAL MUSICAL INSTITUTE.

whole matter of normal musical instruction inaugurated in Boston about the year 1833, Lowell Mason and Mr. Geo. Jas. Webb, in the Boston Academy of Music.

innings were called "Teachers' Class- continued ten days in the summer of

more complete and extended school of held in New York in 1852, under

## MUSICAL INSTITUTE.

School have been held in New tts, Ohio, Illinois, Minnesota and

chers have been Dr. LOWELL MA- BB, Mr. WM. B. BRADBURY and Mr.

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pal teachers will be NI, of New York City, of the Voice.) ON, of New York City, (ing and teaching.)

ROOT, of Chicago.

ony, and assistant Vocal Teacher.)

d be the highest of its kind. e progress that the art and

ugh the entire term.

No better combination could be made for musical instruction in this country, if in the world, certainly none for Americans. It is also believed that the place, the people, and the conveniences for the Institute work will be highly satisfactory to those who attend.

Success in music, whether as a performer or teacher, is greatly dependent upon that knowledge and confidence which comes from a system based upon authority. This knowledge brings not only self poise, but real power.

science have made in his department. This will be eminently true of two of the Principals here named, for there is no higher authority in matters of voice culture than CARLO BASSINI, and no one above WILLIAM MASON in the art of piano forte playing and teaching.

The principals will be assisted by the following eminent teachers:

Mr. C. M. Wyman, of Boston, one of the most popular Convention conductors of the East.

Mr. D. N. Hood, Principal of the musical department of the Rockford, Ill., Female Seminary and organist at the Second Presbyterian Church, Chicago.

Mr. W. S. B. Mathews, musical editor, teacher, and organist at the Centenary Church, Chicago.

Mr. Orlando Blackman, Musical Principal of the public schools of Chicago.

Mr. P. P. Bliss, of Rome, Pa., Convention conductor and author.

Mr. T. M. Towne, teacher of music in the Lake Forest Seminary, Ill.

Mr. J. W. Ruggles, teacher of music in the college at Valparaiso, Ind., and

Fred. W. Root, Organist of the New Jerusalem Society, Chicago, who although not yet an eminent teacher, will return from a year's residence in Europe to give his best aid on this occasion.

Besides the foregoing, whose attendance and aid may be relied upon, the following are expected:

Mr. Geo. B. Loomis, music teacher in the public schools and nstitution for the Blind, Indianapolis.

Dr. C. C. Miller, the popular exponent of the grade of music in schools.

Mr. Henry Harding, teacher of the university of Trenton, New



Mr. S. W. Straub, the popular convention conductor of Michigan.

*The object of the Normal Musical Institute is to make every one who attends it a better singer, player, teacher or writer—if possible, to make all really good ones; and in this it has been eminently successful, many of its pupils being to-day in leading positions in the profession.*

*The instruction will be given to large and small classes, the latter so graded and arranged, especially for vocal culture, that each voice will receive some personal attention.*

There will be regular daily lessons five days in each week, and there will be occasional Oratorio Rehearsals and Concerts in the evening, and a variety of general exercises on Saturday. This will make

**THIRTY REGULAR GRADED LESSONS, IN VOICE CULTURE.**

**THIRTY DITTO IN HARMONY AND COMPOSITION.**  
**THIRTY DITTO IN CLASS-SINGING AND CHURCH MUSIC.**

**THIRTY DITTO IN THE ART OF TEACHING,**

And at least  
**THIRTY GENERAL EXERCISES,**

Which will include conversational piano lessons and illustrations, by MR. WM. MASON, lectures, oratorio rehearsals and concerts—in all upward of

**ONE HUNDRED AND FIFTY LESSONS.**

All this is embraced in the Institute course, the charge for which will be TWENTY-FOUR DOLLARS, payable in advance. (More than the term, FIVE DOLLARS A WEEK.)

The Institute Course shall give

Musical amateurs of our cities and large towns who desire a summer vacation, will find in the Institute the opportunity to combine enjoyment and improvement in a remarkable degree. Several fine performers will be present.

Do not fail to make known your intention to attend, as soon as that point is decided upon. Apply for, and arrange particulars for board, and especially for use of instrument, if one is desired, that there may be no confusion nor disappointment.

private lessons of one or both of the **two principal teachers**, and all who can afford the additional time and expense will undoubtedly do so.

Members of the Institute wishing private lessons in addition to the Institute course can obtain them of **MR. BASSINI** and **MR. MASON** at **Three Dollars** a lesson of half an hour. (Those not members of the Institute, **\$3.50** a lesson.) Should this be thought high, it will be remembered that these gentlemen are **fully occupied** in New York City at **Five Dollars** for each lesson of forty-five minutes, and therefore that they will be teaching in the Institute **below their regular price.**

All, however, who need additional instruction privately in Voice Culture, Piano, Organ or Harmony, and find the above too expensive, can receive lessons at **lower rates** from the other teachers, all of whom are **competent**, and some of them **eminent** in their departments.

A small sum will be charged for the use of an instrument, if one is required, and a small sum may be needed for the purchase of music for the private lessons, but the **principal books** and appliances for the Institute work will be furnished **free of charge.**

*The general plan of the Voice Culture is this: MR. BASSINI will teach the whole through the Assistant Teachers, who will instruct the teachers every day and will then personally give instruction as it is given, by the teachers during their exercises.*

*This plan is rendered unnecessary by the absence of grading and classification of work. There will be three classes, (Soprano, Alto, Tenor), and the charge will probably be six.*

*These must meet in the same time, on account of the small size of the Institute, therefore it is necessary that MR. BASSINI personally to*

department, but his superintendence will be thorough and his assistants competent.

The **Harmony and Composition Classes** will be graded according to attainment, and of these there will be several.

The other Institute work will be done in the full class.

This school is especially for teachers, and those who are preparing to teach, but it will also afford a rare opportunity for advanced Piano players and singers in the West to settle any difficulties they may have in their own performances, and also to make greater attainments. All such will be welcome, even if they do not join the Institute, and **SOUTH BEND** will be found a pleasant place in which to pass a few weeks in the summer.

The daily order of exercises may be sketched as follows:

8.30—Opening, calling the roll, devotional exercises, church music and questions.

9.30—Class music and teaching, new methods of elementary instruction, including vocal training and harmony in singing classes.

General classes.

At which the members of the Institute who are to deliver stand in turn and invite criticisms upon their

work in several classes.

There will be glee or chorus singing, sometimes lectures, and lessons in piano-forte playing and teaching and recitations.

There will be social and public concerts.

There will take place as may be needed to make the exercises complete, or as will contribute to the health of the members, but the roll will not be called, and there will be no recreation or attention to other

While six weeks is not long enough to realize the full benefits of the Health Lift, it will enable all who desire it to become acquainted with the most remarkable and altogether best system of exercise now known; one by which strength can be increased with certainty and safety, and the whole system invigorated for musical, as well as for all other work. A competent person will have charge of the exercise, which is introduced here because health is especially necessary to success and usefulness in the study and practice of music.

It may be proper here to say that the general management of the Institution will rest upon **MR. GEO. F. ROOT**, who will teach in all the departments excepting the Instrumental.

The Oratorio for this term will be **THE CREATION**, by Haydn, which will be supplied for the use of the class free of charge.

South Bend is a city of 12,000 inhabitants, and will be known to many as the residence of the present Vice President of the United States.

It is situated on the St. Joseph river, and being on high rolling ground, and surrounded by a rolling country, is pleasant and healthful. The inhabitants of South Bend show a lively and intelligent interest in the Institute, and at a meeting which was called to invite the Institute there, and which was presided over by the Mayor of the City, the following resolutions were offered, and are here copied from one of the city papers:

"Resolved, That this meeting do earnestly request Professor Geo. F. Root to hold the Normal Institute for 1870 in this city.

"Resolved, That we offer for ourselves, and pledge for our fellow citizens not present here, a hearty welcome to those who may attend the Institute from abroad, and that we will take such action as shall be necessary to make the occasion not only a pleasant re-union, but a success in every regard.

"Resolved, That an executive committee be appointed by the chair with power to appoint sub-committees.

"The resolutions were unanimously adopted, and the chair appointed T. G. Turner, Mrs. L. C. Myers, Mrs. Mary Roberts, Mrs. E. Molloy, and Messrs. A. B. Clifford and Aaron Miller an executive committee.

"On motion the President and Secretary were added to the committee.

"L. HUMPHREYS, President.

"ED. MOLLOY, Secretary."

On account of the above important considerations, and because South Bend is so geographically located, and is so near to the residence of the President of the United States, it is deemed proper to



*one of the most important musical gatherings that has ever taken place in the United States.*

Those desiring access to a piano or organ for practice, should apply beforehand to Mr. E. A. Sherwood, South Bend, Indiana, that the necessary arrangements for instruments may be made.

All who intend to be members of the Institute, or to be in South Bend for the private instruction would do well to apply beforehand for board, stating what they desire in price, and accommodations. Address Mr. O. H. Palmer, Corresponding Secretary, or T. G. Turner, Esq., Chairman of the Committee, South Bend, Ind.

If this is not convenient, all arriving may proceed at once to E. A. Sherwood's, 105 Michigan Street, or to Mr. Palmer's bookstore on Main Street, where they will be welcomed, and taken care of by the ladies and gentlemen of the committees.

*To all interested in music, especially those who are engaged in teaching, we would say that no better investment could be made in a musical way than a term's attendance upon this Institute. nor one that will make a richer return in capital, resources, popularity and success.*

*In connection with this, it is but just to the Normal Musical Institute to say, that however good other Normal Music Schools may have been, all have sprung from this, and so far as we know have adopted the main features of the original plan, and the best "Normals" have been taught by the pupils of the Normal Musical Institute, and by their pupils.*

*The "HEALTH - LIFT," with its wonderful strength giving power, will be established at South Bend for the summer, and all the members of the Institute will be entitled to its benefits without charge.*

By the map which will be found on another page, and by the table of distances and fares on this, every one can ascertain the way to go and the traveling expenses which must be incurred. Those living beyond Chicago on the west, Detroit on the north, Cleveland or Toledo on the east, Indianapolis or Fort Wayne on the south, or the other large places mentioned in the table, need only to know the fare to those points. The rest is plain.

We will send this Circular to any address, and shall be glad of information with regard to any who may wish to attend. If those who see this, have friends in other parts of the country who would be interested, we shall be glad to know it.

For any information not herein given, address

**GEO. F. ROOT,  
Chicago, Ill.**

The **Steck Piano** and the **Mason & Hamlin Cabinet Organ** will be the principal instruments used in the Institute.

The figures on the map refer to the table below.

- |   |  |
|---|--|
| 1. Mich. Southern R. R.                   | 7. Louisville, New Albany & Chicago R. R.  |
| 2. " " Air Line R. R.                     | 8. Cincinnati & Chicago Air Line R.R.      |
| 3. " Central R. R.                        | 9. Lake Shore R. R.                        |
| 4. Pittsburgh, Fort Wayne & Chicago R. R. | 10. Kal. div. L. S. & S. M. R. R.          |
| 5. Toledo, Peoria & Warsaw R. R.          | 11. Chicago, Cincinnati & Louisville R. R. |
| 6. Dayton and Michigan R. R.              |  |

Table of distances and the fare (nearly,) from

Chicago to South Bend, 85 ms.	\$2.65
Toledo to " 169 "	5.25
Detroit via Monroe, to South Bend,	198 " 6.25
Jackson, Mich. via Adrian, to South Bend,	171 " 5.30

Cleveland to South Bend	
Indianapolis	
Ft. Wayne	
South Bend	
Niles, Mich.	
St. Joseph, Mo.	

Pupils and friends from the East desiring to be able to avail themselves of the excursions issued in the summer, and which are at regular price. They have heretofore been unable to do so, and will doubtless accommodate perfecting the Institute.

Board will be from Three and a half dollars, which will be a reduction of from regular prices.

## THE PALM!

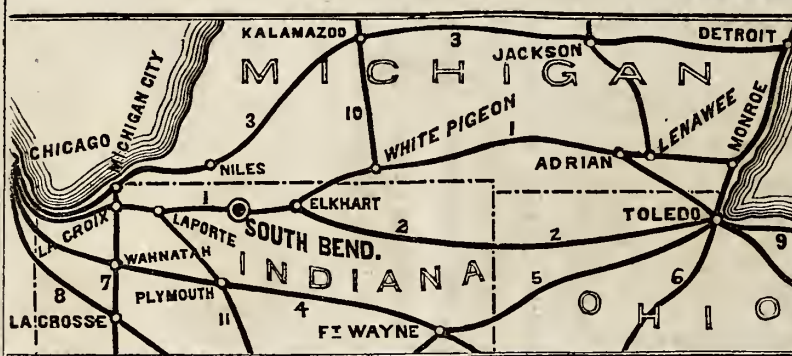
### Our New Church Music Book.

By C. M. WYMAN.

The unprecedented circulation and popularity of the "Triumph," coupled with a general desire for a new work of the same size, induces us to issue this year our second large book of church music—THE PALM.

In undertaking this work we have spared no labor nor expense—and entertaining the belief that he who would lead others in sacred song should first feel the spirit of sacred things himself, and that he who would show others how to teach should himself be an experienced, practical teacher, we have great satisfaction in announcing as the editor of the work Mr. C. M. WYMAN, of Boston, who is undoubtedly to-day the foremost man in the convention work of the country. A man whose personal acquaintance has been of an emotional nature, and whose experience, and success in this

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The Church Music in all its departments has more strength and character than is usual in similar works, and also a greater variety, as the result of the contributions of a greater number of authors from all parts of the country.

The Sentences, Anthems and Chants for opening and closing services are numerous, and are such as will be useful. Choruses are introduced to supply the increasing demand of all our large conventions for the study of the music of the Old Masters.

The following specimen pages of such as are already printed will be found in this number of the SONG MESSENGER, viz., "New Year's Bells;" the patriotic song and chorus entitled "Spirit of Freedom;" "Immanuel's Land;" "Tilton, No. 1 and No. 2;" the commemorative piece, "This is the year of Jubilee;" and the sentence, "Bow down Thine Ear." Choir leaders will find the hymn tunes "Tilton No. 1 and No. 2," which are a specimen of the treatment of many hymns in this work, very useful in obviating the difficulty of giving the proper expression to all the stanzas of a hymn with the same tune. This and

many other features of the Hymn tune department make it one of the most desirable books for choirs ever published. As will be seen by reference to another page, THE PALM will be issued July 1. Specimen copies will be sent on receipt of \$1.00.

And now, thanking our friends for the reception given to the "Triumph," we offer them THE PALM, confidently expecting that with our increased experience, and the editor's thorough knowledge of the wants of the people, it will be an efficient educator in the Singing School, and an active instrumentality in raising the standard of music in the Churches. ROOT & CADY.

### The Song Messenger.

We think the SONG MESSENGER has the largest circulation of any musical paper in the United States. We now mean to make it the best of all. We believe those who have commenced this year with us see that it is our intention to do so, and that we have a fair prospect of success. We shall try to have our reading matter

structive, with a sprinkling of humor that is innocent and in good taste. Our music will be the best of its kind that we can produce, and as our contributors to this department are numerous and competent, we believe we shall succeed here as well.

We cannot offer premiums, as the very small price we ask leaves us no margin for that sort of thing. Beside we know we give much more than the money's worth—why add more? We send this number to many who are not subscribers. We would remind such that this is double the usual size, and that our paper is not usually trimmed and stitched. We want you to take it, but we had rather you would not, than to have you disappointed when the next number comes to you, so we mention this.

Now will you send us 60 cts. for this year? Or better still, will you get up a club of 10 or more at 50 cts. each for the year?

If this number pleases you, don't delay; take right hold. This is the easiest time to do it while all are interested, and we will promise you shall have some good pieces to sing in your club meetings.

60 cts. single; 50 cts. to clubs. Commence the year. ROOT & CADY.

**Thorough Base School,** by W. Ludden. An easy and progressive course of study for acquiring a knowledge of RUDIMENTAL HARMONY AND COMPOSITION. It is especially adapted to the wants of those wishing to learn to play or write Church Music, Duets, Trios, Choruses, Accompaniments to Songs, etc., and to prepare the student for the study of the more elaborate treatises of Marx, Albrechtsberger, &c.

Price, \$1.50.



To the preparation of the PRIZE our Mr. Geo. F. Root has brought his best powers. No other Sunday School singing book that he has made has so claimed and absorbed his interest and labor, for the reason that the great field of Sunday School song has heretofore been so fully and acceptably occupied by Mr. Bradbury.

Until now Mr. Root has felt that his efforts were more needed in other departments of his profession, and to them he has devoted his strength. Now the call to this field comes with unmistakable significance, and in the PRIZE he has made his response.

It will first be seen that while nothing has been taken from the lively and inspiring music that children often want, all flippancy and undue lightness have been avoided, especially in connection with songs of worship, and whenever one of the many names of the Lord is used, it is so placed that the children are not tempted by the music or accompanying words to utter it irreverently or lightly.

From the infinite variety of subjects for cheerful and earnest songs enough have been chosen to make the book rich in this respect.

It will be seen that the first and central parts of the PRIZE contain a great

variety of available and attractive pieces for the ever varying phases of Sunday School work—songs with which to enter the presence chamber of the King—songs of worship while there—songs

with which to return to the lessons and duties of the hour—songs on the different topics of the studies from the Bible—songs of love for the Sunday School and all connected with it, and above

HUNDRED  
have n  
render  
Sing  
amint

all for Him who is not only the Redeemer and Savior of men, but the Lord and Master of all.

For use sometimes in the work of the school, but more particularly for the Sunday School concerts, will be found a great variety of pieces, some of which are on a new plan, for enlisting both the affections and intelligence of the children, as well as affording benefit and entertainment to those who listen. It is believed that many of the beautiful scenes and stories of the Bible are so told in the PRIZE that the children will take pleasure in learning them, and that being committed through their affection for them, the holy words will be in "living water spring up unto everlasting life."





This page of the PRIZE gives one of the best specimens of the *working pieces* of the book, of which we have a large number. These pieces are always in order—may be taken up at any time and are always interesting.

There is, however, a plan carried out in the PRIZE which we cannot here give a specimen of for want of room, which we are confident will be useful, and add much to the interest of the Sunday School. It is as follows:

To have several short pieces at one opening of the book, and to have a new piece at one opening of the book.

pieces, as follows: first a hymn and tune of preparation, commencing with the words:

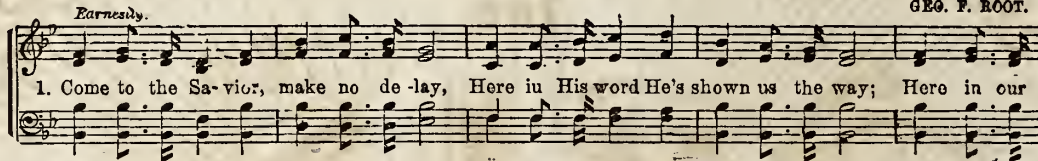
"O come my wandering soul,  
And stand before the Lord!  
With honor speak His holy name,  
With reverence sing his word.

Then follows the psalm and chant, "God be

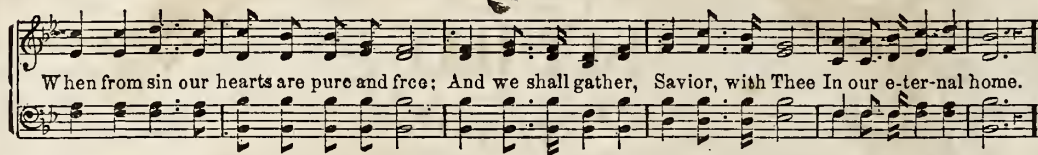
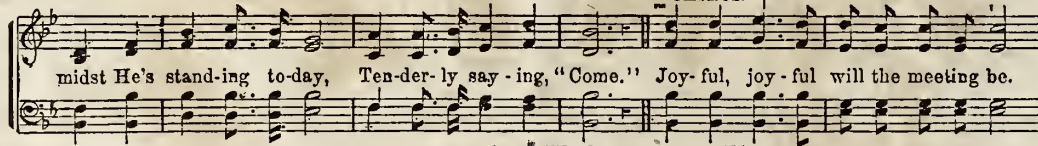
### COME TO THE SAVIOR.

49

GEO. F. ROOT.

*Earnestly.*

CHORUS.



2.  
"Suffer the children!" Oh hear his voice;  
Let every heart leap forth and rejoice,  
And let us freely make Him our choice;  
Do not delay, but come.

Chorus.

3.  
Think once again, He's with us to-day;  
Heed now His blest commands and obey;  
Hear now His accents tenderly say,  
"Will you, my children, Come?"

Chorus.

\* By "Coming to Jesus" is not meant a literal coming, like a child running to his father, for He is omnipresent and always near us. "In Him we live and move and have our being." Nor is it turning our thoughts to Him and picturing His divine form to our imaginations while we do not wish to do His will. No; we are coming to Him only as we are growing like Him, and the process is this: First, a change of heart or purpose, for naturally no one wants to serve Him; every one "must be born again," and when we are born again we are like other babes, weak and feeble, hardly perhaps being able to do more than *wish we could desire to serve Him*. Now commences the coming to Him, and every boy and girl who to-day, from a wish to be a Christian, is faithful, attentive and obedient, or is kind and gentle, or resists temptation to do wrong, gets a little nearer to the Lord.

merciful unto us and bless us;" then a short anthem to the words "Teach me, O Lord, the way of Thy statutes;" then the hymn "Awake my soul and with the sun," to a spirited tune. Then the Lord's prayer repeated or chanted together to a single tone. Then to close with a hymn having

reference to the lesson, as follows:

"Now to the Holy Word,  
With loving hearts we turn;  
O, may we all attentive be  
Its wondrous truths to learn.

Strength from the prayer  
and praise,  
To each be newly given  
More clear to see the radiant light  
That points the way to heaven.

On pages 6 and 7 are, Song, "Let us guard our thoughts to day;" hymn and tune, "Our father who in heaven art;" anthem, "God is our refuge and strength;" song, "Who bring happy hearts to their lessons? Those who know them well," &c. Another opening commences with a song called the "Children's Church," the words of which are as follows:

"What place can ever be  
To us so dear as this,  
Our Sunday School, The Children's Church,  
The gate of Heavenly bliss.  
'Tis here we praise and pray,  
'Tis here we learn the word;  
We meet the same dear Savior here,  
The same Almighty Lord.  
And now while here we stand,  
O may in each be found  
A humble mind and reverent heart,  
For this is holy ground."  
We might go on to mention a large number in this department, but this is sufficient.



## Poetry.

### The Normal.

BY P. P. BLISS.

"The shades of night were falling fast,"  
As through a country village passed  
A youth who wore upon his head  
A hat, whereon a ticket read,  
The Normal.

His hair was brushed, likewise his teeth,  
His boots shone brightly from beneath,  
And like a B. Flat cornet rung  
The accents of that well-known tongue,  
The Normal.

In happy homes he saw the light  
Of coal oil gleam and caudle bright,  
Above the "Little Dipper" shone,  
He gaily sung though quite alone,  
The Normal.

"Tut, tut," the old man said, "don't go,  
The times are tight and money slow,  
Keep clus to hum don't run the risk;"  
The youth replied a *la Fisk*  
The Normal.

"Come, now, dew stay," the maiden said,  
"And on this bosom rest yer head,"  
This well uigh stopped his career,  
But still he answered with a tear,  
The Normal.

"Remember, Thompson wrote to you,  
Remember when that note is due,"  
This was his lawyer's last good bye,  
A husky voice he heard reply  
The Normal.

Late in July a travelling friend  
A few days stopping at South Bend,  
Was much surprised then and there,  
To hear upon the startled air,  
The Normal.

The youth he saw in honored station,  
A singing "Sca" like all "Creation,"  
Still grasping in his hand so clean  
A book, and on the back was seen  
The Normal.

Off in the twilight cool and gay  
You'll hear, if you should pass that way  
The youth, and maid, and father-in-law  
Bless the glad day the youth first saw  
The Normal.



Entered, according to Act of Congress, A. D. 1870, by Root & Cady, in the Clerk's Office of the District Court, for the Northern District of Illinois.

ROOT & CADY,

PUBLISHERS.

Vol. VIII.]

CHICAGO, APRIL, 1870.

[No. 4.]

### The Musical Future of the Interior.

Diverse Elements to be Fused into a  
National School.

By C. M. CADY.

In a former article the present and prospective massing of people in the Interior was considered as one necessary element to the highest musical progress of this region. But the massing of people is not enough. More than four hundred millions of people are massed in China, and have, from generation to generation, for a score of centuries been subjected to educational influences that have contributed to make them, in certain literary respects, the equals of the most cultivated nations of the earth. In musical taste, how-

ever, they are scarcely above the aborigines of this country, and are even inferior to the native African.

A natural love for music is indeed a divine thing, but is not an accidental windfall from the Creator. It comes down to the possessor in the way of an inheritance fairly earned by tuneful progenitors, and it is curious to observe how careful musical culture, continued through two or three generations, is almost certain to flower out into a musical genius somewhere in the family.

Fortunately, the people of the Interior, whether of Celtic, Saxon, Latin, or African origin, have a large endowment of the musical faculty, which has come down to them legitimately through the sonorous ages. The Offenbachian fri-

volties that so delight the people of Southern Europe, whether in the old country or the new, are doubtless the lineal descendants of the melodies fiddled by Nero while Rome was burning. The refinements of Tasso come down to us through the luxurious strains of Rossini. Gade transmits to us the gusty symphonies of Norseland; Beethoven, the mingled intellectuality and mysticism of the highest order of German mind, while Schubert gives us that wonderful, passionate sense of the beautiful that sometimes springs from the sensuous order of German mind, like a full blown rose from a bed of muck. We inherit weird strains from the white bearded bards of Wales and Sootia, and the harp of Erin contributes its pathos and humor, while Africa filters for us through the southern plantation its musical neoromancy and tropical feticism. Last, but not least, must be mentioned the "psalm smiting" passion which the sturdy Huguenots, Lutherans and Cromwellian Roundheads sent over in the Mayflower, and which, for two hundred and fifty years, has been to Puritan New England at once a means of worship and a grim relaxation. How this element has leavened the domain of the Puritans and made it emphatically a land of choirs and singing schools, may be inferred from a single fact. New England, which includes only one fortieth of the area of the United States, and only about one twelfth of its population, bought, in 1868, and literally

devoured one-third of all the copies of a popular book of church music that year printed and published in the City of Chicago. This New England element is the musical backbone of all the States of the Interior north of the Ohio River, and through the Sunday school music of the day, now very much enlivened by the other musical elements already enumerated, is beginning to sweep southward to the Gulf. It is the New England element that predominates in singing schools and urges music into common schools, and will not rest till it is systematically taught, a little every day, by the regular teacher, in every school-room, until as many read music as read books.

But, with this New England element is fortunately poured into the great cauldron of the Interior all the other national springs of musical taste and musical inspiration, which are now ours by birthright and lineal descent. The growing musical importance of the Interior is foreshadowed, and the great variety of musical tastes, schools and nationalities that are to work together till they fuse in a homogeneous mass, is represented by the many distinguished musical worthies, who have, within the last few years, gravitated to Chicago. In the bare enumeration of their names one would have to drive, six in hand, through the whole alphabet, beginning with Ashton, Balatka, Creswold, Dye,

Foote, Goldbeck, and ending with Ziegfeld.

Among the heterogeneous musical influences that are to gloriously work out the musical future of the Interior, there will be differences, of course. Do not be alarmed, however. While they bubble and boil till all the needed ingredients in the required compound are fused, the cause of music will steadily be progressing, and when the blood of all the different nationalities now throbbing in the veins of the Interior intermix to form the highest type of man, since the Interior of the future, with its preponderating numbers, will give character to the nation, then may we look for a national school of music grandly American, as resistless as Niagara, as broad and free and beautiful as our flower decked prairies. It yet remains for us to consider to what extent the people of the Interior can command the means to gratify this strong love of music inherited from their diverse ancestry.

### Sketches in Europe.

The following extracts are taken from a letter from F. W. R., dated Ham-  
burgh:

"We are now in Hamburg, having had the hardest kind of a time on the water. Our boat had a sort of double motion all the way, which completely unsettled everything on board, especi-

ally the subscriber. We spent yesterday in our berths, much worse off than we were while on the Atlantic. We came to this place from Edinburgh. I think I never saw so many fine buildings in any city as in Edinburgh. But the mist! One day while we were here the city was enveloped in a Scotch mist, which is a kind of light colored midnight and damp and disagreeable beyond expression. Despite this state of things we started out to look about the city. We managed to feel our way along fences and sides of houses to Edinburgh Castle. It is magnificently situated on a great rocky eminence, right in the middle of the city. Such a beautiful view! The day of which I write we could see absolutely nothing, and, upon a former visit, we could see ten or fifteen feet before us. Such weather! Inside the Castle we found much of interest—the Regalia of Scotland, viz., the crown, sceptre and sword, interesting on account of the great vicissitudes they have undergone. Queen Mary's apartments were honored with our dripping presence. We also visited Holyrood Palace, pushing our way through the mist, which was getting thicker and thicker all the while. On coming to the long stone stairway which leads down into the lower court of the castle, I think we must have forgotten that there was a stairway, at all events, instead of going down where we ought to, we kept

straight on! After continuing some little time, I informed C. where are we? He enquired that he didn't know, but immediately it occurred to me about the stairway, and after conferring together, we concluded that we must have walked right over the battlements on the mist, and were now in mid-air, 600 feet above the ground!

It was terrible! Then came to us the possibility of our not being able to find our way back till the mist should become thinner and *let us down*. Oh, C. I cried, are you aware of your numerous sins? Why don't you repent, and become a better boy? I got down onto my hands and knees and began crawling towards the Castle, laboring all the while with C., and telling him of his faults, until at length I found myself in a long black tube, the nature of which I was totally ignorant of. A few able researches, however, and a well defined smell of gunpowder, soon showed me that I had crawled through one of the Castle loop-holes and into the big cannon, Mons Meg! My joy at thus finding a land mark was only alloyed by the possibility of the thing's being loaded, and going off. I got out of it with great rapidity, pulled C. out of a chimney pot where he had taken refuge, and by "jouncing" we managed to get down stairs into the lower court where we found a tunnel had been blasted through the mist along which we could go with comparative safety!



## Mr. Root's Corner.

## Technical Terms.

There is a group of little folks to whom I sometimes tell stories.

When I am fortunate the small chairs draw closer and closer, and the dear eyes grow larger and brighter with wonder and interest, but sometimes I suppose I get prosy, and then how quietly one and another steal away. There is a press of business in another direction immediately, which cannot be deferred. They don't want a moral; they want to be amused, and any covert attempt at instruction on these occasions is promptly detected and peremptorily declined under one pretext or another.

Now I am a little afraid that some of the friends who gather about my corner will be inclined to do the same thing when this talk about "technical terms" commences. I do not, however, believe the teachers will, for they have had trouble enough arising from a misunderstanding of the true nature of musical technical terms, to be willing to see, and attend to what may be said about them here.

So I take my seat and respectfully ask your attention.

## TECHNICAL TERMS.

Many words in our language have, beside their common meaning, a peculiar meaning in some science, art or occupation.

They are then called technical terms.

KEY, for instance, *commonly* means something to unlock with, but in music it has a different meaning, and in oth-

er sciences still different ones. It has therefore one common meaning, but many technical ones.

Technical meanings are often similar to common ones, but are always limited, and sometimes entirely separate and peculiar.

Technical terms should convey only their own limited meanings, otherwise confusion will ensue.

Some of the words in the science of music are understood according to their common meanings, and some according to their limited or technical ones.

*Tone*, for instance, is understood according to its common meaning, and so is *length*, one of the properties of a tone, while *pitch* has a peculiar or technical meaning—its common one being the gum of a pine tree.

While the common meaning of the word tone is its musical one, it has technical meanings in other sciences. In painting, for instance, we say the tone of a picture and in medical parlance the tone of the system.

Technical terms are not to be judged by their common meanings. The word natural, for instance, as a technical term in music has no reference whatever to naturalness, (that which is opposed to artificiality, which is the common meaning,) but simply describes a condition of the staff, or of one or more of its degrees, or is the name of the character which stands for that condition, the common meaning *never being included* when the technical meaning is rightly understood.

It is no objection to a technical term that its common meaning or its other technical meanings are so different. Indeed, it would be no objection to a technical term that it had no common meaning at all. In proof of this it

may be said that *half-step* is an excellent name for the measure of a certain interval, although half a step cannot be taken in walking; and it would be no objection to the word half-tone as a technical term that half a tone cannot be made.

Technical terms are needed to make the naming of the different things in every science, art or occupation more concise and clear than could otherwise be done. For instance, had we no one name for the second property of a musical sound (pitch) we should be obliged to speak of it as "a certain degree of highness or lowness," or an "elevation or depression," or "a certain place or position in the great scale of sounds," or by some other phrase equally unwieldy and unsatisfactory.

From the foregoing it may be seen that technical terms are needed, and also that they should be kept within their limited and peculiar meanings.

It is possible that were the technical terms in music now to be made, some of them could be better chosen, but those that now exist will do very well if we know their meanings and limitations. The writer hopes to issue a book before long, in which the attempt will be made to give these meanings as they are now understood by the best authorities, and also in which will be stated the underlying doctrines of the whole subject. The work will be called THE MUSICAL HANDBOOK.

GEO. F. ROOT.

## Curious Facts in Regard to Sound.

The following curious observations in regard to the transmission of sound have been carefully verified by an extended series of experiments. The whistle of a locomotive is heard 3,360

yards through the air; the noise of a railroad train 2,900 yards; the report of a musket and the bark of a dog 1,700 yards; an orchestra, or the roll of a drum, 1,600 yards; the human voice reaches to a distance of 1,000 yards; the croaking of frogs, 900 yards; the chirping of crickets, 800 yards. Distinct speaking is heard in the air from below up to a distance of 600 yards; from above it is only understood to a range of 100 yards downwards. It has been ascertained that an echo is well reflected from the surface of smooth water only when the voice comes from an elevation.

Other similar phenomena connected with the transmission of sound have been observed, but the results disagree, either from inaccuracy in the observations or from the varying nature of the circumstances affecting the numbers obtained. Such variations occur to an extent of ten to twenty per cent., and even more. The weather's being cold and dry, or warm and wet, are the chief influencing causes. In the first case, the sound goes to a greater, and in the second, to a lesser distance.—*The Technologist.*

## Sound Pictures.

Beautiful designs and pictures in sand by the aid of sound may be obtained by stirring fine sand on a disk of glass or metal, and then drawing the bow of a violin along its edge. A musical sound will be heard, and at the same time the sand will be set in motion, which will gather itself to those parts of the disk which are at rest, thus forming beautiful, and sometimes wonderful designs. We advise our readers to try this experiment, we know it will work.

*Earnestly.*

1. The sands of time are sinking, The dawn of heaven breaks, The summer morn I've sighed for—The fair, sweet morn a - wakes.

2. I've wrestled on toward heaven, 'Gainst storm and wind and tide, Now, like a weary trav'ler That leaneth on his guide,

3. Deep waters crossed life's pathway, The hedge of thorns was sharp, Now these lie all be - hind me—Oh! for a well-tuned harp

Dark, dark hath been the midnight, But dayspring is at hand, And glo - ry—glo - ry dwelleth In Im-man-uel's land.

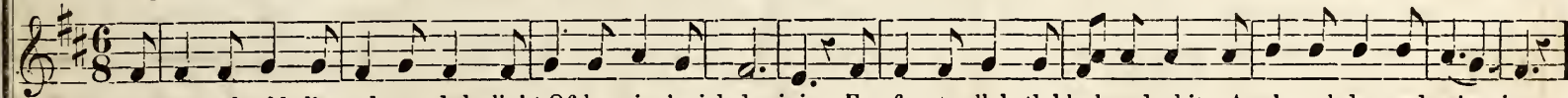
A - mid the shades of evening; While sinks life's ling'ring sand, I hail the glo - ry dawning, From Im-man-uel's land.

O, to join hal - le - lu - jah With yon tri - umph-ant band! Who sing where glo - ry dwelleth, In Im-man-uel's land.

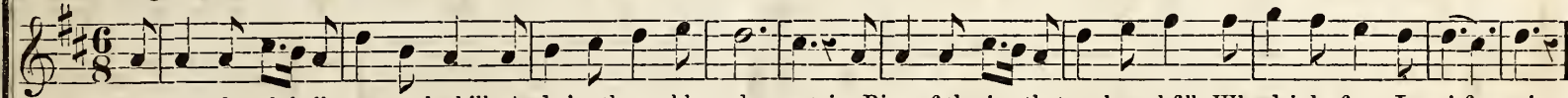


*Allegretto.*

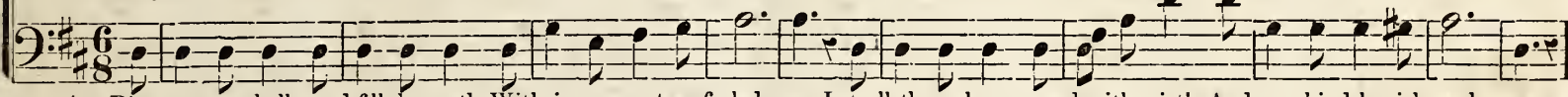
1. Ring out, sweet bells, and hail the morn, While all is bright above us; An-oth-er God-giv'n year is born And fond ones live to love us.



2. Ring out, school bells, and spread the light Of learning's rich dominion, For, free to all, both black and white, Are knowledge and opin - ion.



3. Ring out, church bells, across the hills And o'er the rockbound mountain, Ring of the joy that each soul fills Who drinks from Jesus' fountain.

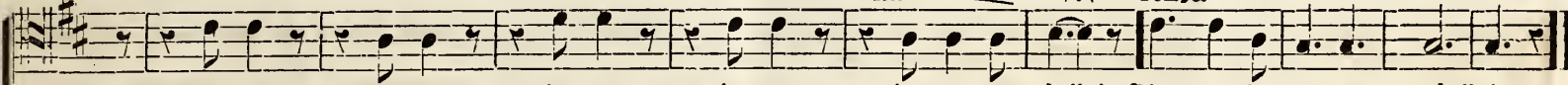


4. Ring out, gay bells, and fill the earth With joy-ous notes of gladness, Let all the vales resound with mirth And mankind banish sad - ness.

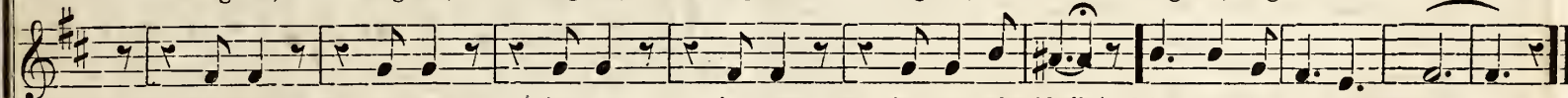
CHORUS.

Rit.

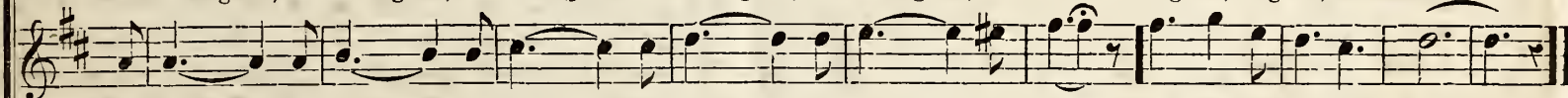
Tempo.



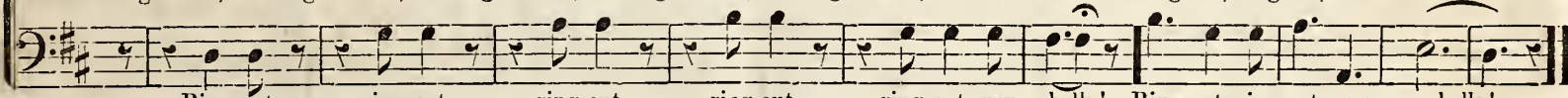
Ring out, ring out, ring out, ring out, ring out, sweet bells! Ring out, ring out, sweet bells!



Ring out, ring out, ring out, ring out, ring out, school bells! Ring out, ring out, school bells!



Ring out, ring out, ring out, ring out, ring out, church bells! Ring out, ring out, church bells!



Ring out, ring out, ring out, ring out, ring out, gay bells! Ring out, ring out, gay bells!

SOLO.

1. Spir - it of Freedom, pur - est de - vo - tion, Springs from the hearts and the hands of the free; There's not a bos - om from  
 2. Up with the ban - ner; God will sus - tain it: Oh, can we part with a stripe or a star? No! by the blood that was  
 3. Sons of Co - lum - bia, oh, then, to glo - ry; "God and the right" be your mot - to and trust; A - ges shall tell of the

CHORUS. *ff*

o - cean to o - cean But would be beat - ing or bleed - ing for thee.  
 lav - ish'd to gain it, Bet - ter the shroud of a na - tion by far. Shout, Lib - er - ty, Shout, Lib - er - ty, Eeh - o thy song o'er the  
 pa - tri - ot's sto - ry, Millions shall weep o'er the pa - tri - ot's dust.

Shout, Lib - er - ty, Shout, Lib - er - ty, Eeh - o thy song o'er the





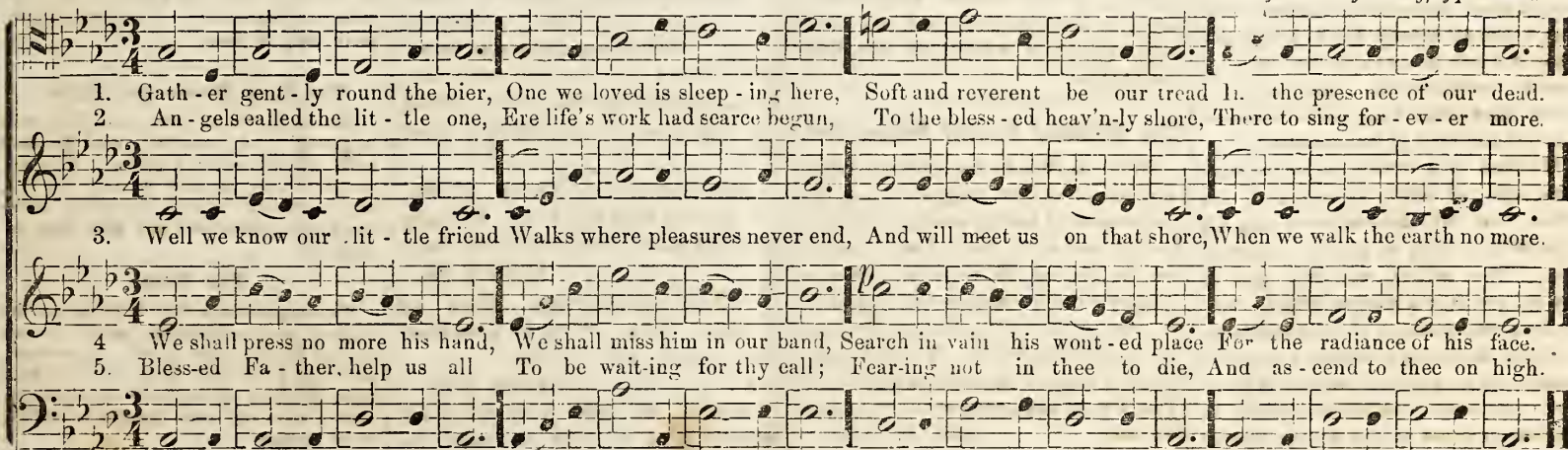
land of the free; Oh, how thy chil-dren are thrill-ing with love for thee, Queen of the na-tions and pride of the sea.

land of the free; Oh, how thy chil-dren are thrill-ing with love for thee, Queen of the na-tions and pride of the sea.

## THE ANGELS' CALL.

FOR FUNERAL OCCASIONS.

J. W. RUGGLES.

*Words from the Signet Ring, by permission.*


1. Gath-er gent-ly round the bier, One we loved is sleep-ing here, Soft and reverent be our tread in the presence of our dead.

2. An-gels called the lit-tle one, Ere life's work had scarce begun, To the bless-ed heav'n-ly shore, There to sing for-ev-er more.

3. Well we know our lit-tle friend Walks where pleasures never end, And will meet us on that shore, When we walk the earth no more.

4. We shall press no more his hand, We shall miss him in our band, Search in vain his wont-ed place For the radiance of his face.

5. Bless-ed Fa-ther, help us all To be wait-ing for thy call; Fear-ing not in thee to die, And as-cend to thee on high.

## THE SONG MESSENGER.

J. R. MURRAY, EDITOR.

CHICAGO, APRIL, 1870.

TERMS.—60 cents a year. To clubs of ten or more, 50 cents each—invariably in advance. Single copies 8 cents. Issued on the first of every month.

## Keep Posted.

Do you take a musical paper? You ought to. In these days when music is getting to be such an important element of education, no one can really afford not to be a regular subscriber to some good musical journal. The cost of subscription should not be considered for a moment. We do not know of any musical paper that does not furnish from month to month important information concerning musical matters which all should know about, but what is worth many times the cost of a year's subscription. Ignorance in these days regarding musicians and musical subjects, is inexcusable.

We read in a certain paper, a short time ago, an editorial notice to the effect that Mr. Mendelssohn and his only were shortly to give a concert in —. That editor was not posted. He did not take a musical paper. Other *bona fide* instances of lamentable ignorance concerning musical things are mentioned in another part of this paper. As before remarked, there is no excuse for these things at the present

day. Papers are cheap enough, good enough and numerous enough, and one, at least, should visit regularly every family in the land.

Besides the intelligence, musical and otherwise, which every musical paper should contain, the fresh, new music which accompanies many such journals is an important addition to the means of social enjoyment which should rule in all homes and friendly gatherings. It is cheaper than sheet music, and is just as good, much of it appearing subsequently in that form.

Want of space compels us to omit the enumeration of other important reasons in favor of our view of this subject. In closing, however, we would reiterate the advice contained in the heading of this article, keep posted, not only on musical subjects, but on all subjects, and in order to do this, take the papers.

## The National Sunday School List.

Mr. D. L. Moody, the celebrated Sunday School worker, suggests to us the importance of having a song on the subject of, and with every lesson named on the list of the national series of Sunday School lessons—the one used by most of the Sunday Schools throughout the United States. We shall carry out this suggestion as far as possible in THE PRIZE, beginning with the lessons for May.

GEO. F. ROOT.

## Chinese Opera.

The great length of Chinese dramas and operas is proverbial. Stephen C. Massett in his lecture on China and Japan speaks of attending an opera in Hong Kong which commenced on the afternoon of Friday, and lasted until Tuesday afternoon of the following week. One of the soprano solos was an hour and a half long, followed by a tenor solo of about the same style and duration, and a base solo two and a half hours long. From the examples given by Mr. Massett, who is a perfect imitator, we could see no difference between the singing of the basso profundo and that of the prima donna. The vocal utterances of both men and women closely resemble those of the feline entertainers who regale us o' summer nights with their mellifluous strains. This resemblance may be accounted for by the fact that cats constitute a principal article of diet among the inhabitants of the Flowery Kingdom.

*Fond Heart, O Think of Me.*

A parting song and duet. Words by Rose Standish; music by C. M. Cady.

Price, 35 cts.

*Those Wildering Eyes of Thine.* Song. Words by Rose Standish; music by E. T. Root.

Price, 35 cts.

Love is the subject of all song, whether it be the love of woman, the

noblest of all earthly loves, or of other things less worthy. It is to be regretted that most of the large number of love songs, so called, daily coming from the press of music publishers throughout the land, are of such an inferior nature that their tendency unconsciously, perhaps, is to lessen respect for women, and most certainly to disgust true lovers of song with un-musically compositions. We do not claim that Root & Cady have been faultless in this respect, but we do believe that the two songs noticed above are such as will delight all who have any love for what is chaste and ennobling in sentiment, artistic, yet simple in musical treatment. They are somewhat of the German order of love song, (to our minds the standard for this kind of writing,) and yet have all the elements of popularity. Not difficult either to sing or play.

## The Song Messenger Extra.

The work which this enterprise was intended to accomplish, was finished with the September number. We mention this here because we are continually receiving letters inquiring about the EXTRA, which we are glad was so popular.

## The Palm.

We congratulate Mr. Wyman on the elegant and euphonious name he has chosen for his new book. It is fresh, new and graceful. It is redolent with beautiful and appropriate associations, and is clear cut and concise to speak, write or sing.



## Mead's Statue of Lincoln.

"C. T. R." writes from Florence, Italy, as follows:

"You all know that Mr. Mead is making the Lincoln monument for Springfield, Ill. Well, after eight months of hard work he had just finished the clay model of Mr. Lincoln as we arrived. So right after dinner Sunday eve, I went with him and his wife over to the studio to see the 'old feller,' as Mead calls him, by candle light. It is a magnificent figure, eleven feet high, holding in the extended left hand a scroll marked 'Emancipation,' while the right, which clasps a pen, rests on a column at his side. Everything about it is just as I like to think of the man himself. The strong, ungraceful attitude, the grave earnestness about the eyes, the benevolent expression of the mouth, and, coming through and pervading everything, the settled purpose and the solemn appreciation of the step he is taking in holding up before the American people the Proclamation of Emancipation—a step which brought upon his shoulders a responsibility, that, from the time in which these things occurred was one of the greatest that a man ever assumed. That is what the statue looks like to me, and Mead is one of the jolliest men in Italy at having completed it so successfully, and without any of the accidents incident to getting up so large a figure.

"The statue looks very impressive. We climbed the scaffolding around it to get a better look at the head, and Mead patted him on the broad shoulders and kissed the cold lips good bye, for his work was finished. The next day the clay would be covered with plaster and destroyed, for the rest is simply mechanical."

## Gratifying Position.

A musical gentleman who recently had occasion to collect the statistics of the Music Trade of the United States, informs us that the house of Root & Cady are now, with one exception, the largest music publishers in the United States. Four or five other houses have larger lists of pieces published; but, the annual report of sales, both in copies sold, and dollars received, shows that taking into account the number and currency of publications, Root & Cady have an indisputable claim to the pre-eminence claimed.

A BOOK, by "P. BENSON, Sr., which the Sr. it stands for singer." The way of "putting things" which has been so effective in the hands of James Russell Lowell and others, by which sarcasm receives additional point from oddity, has been successfully adopted by Dr. C. C. Miller in his P. Benson articles in the SONG MESSENGER. They are collected in book form, and will amuse all who like that kind of writing. Price, 50 cts.

At a recent convention Mr. Bliss was asked by an aspiring individual what he charged for his recipe for making tunes

## Answers to Correspondents.

John L.—We cannot answer your question. We will endeavor to assist in all things pertaining to your musical success, but cannot agree to furnish you with a wife. Remember the result of Miles Standish's courting by proxy, and do your own love making, asking neither help nor advice of any one.

E. M. S.—"Fa" and "La" have the sound of A as in "Father."

A. J. S.—"Can the root of a chord be omitted?" Some theorists say "yes," some say "no." In our opinion, the "noes" have the right of it.

"When a measure commences with grace notes, and no rest in the base, should the base be struck with the grace notes or after them?" We dissent from the commonly received opinion that appoggiaturas take their time from the following note and are always accented. We think that the reverse of this is the fact.

## Vive la Normal.

BY PRO PHUNDO BASSO.

MRS. PALMER and TURNER, *et al.*, of South Bend, Indiana, as Miranda and I now intend to be at the Normal—at her instigation, I seat me to send to you this information; "For," she says, "we'll be better deceived and respected, Than to go unadvised, unbeknown, unexpected."

But, please, dear sirs, don't make much fuss, I'd just as soon ride in a bus; No guns, no drums, no bells, no noise; (Alas, each mundane glory cloy!) But at some humble cottage door Announce "Pro Phundo,"—nothing more.

Ah, come to think, it's quite handy, Perhaps you'd better add, "Miranda;" One thing that Miranda don't quite understand,

Concerning the circular just now at hand; My name isn't in it, she's looked it all over, But she says there is room on the first page of cover.

Vive la Normal!

I sing,  
And I mean it;  
Not to be formal,

The thing,  
As I've seen it,  
Will more than pay,  
And no  
Hummer or drummer  
Should stay away,  
But go,  
Surely this summer.

CARLO BASSINI  
You'll see,  
And admire him;  
Careful and keen he  
Must be  
Who could hire him.  
Higher than he,  
In matters of teaching,  
All must agree  
Not many are reaching,  
(Excepting—ah—me,  
Your pardon beseeching.)

WILLIAM MASON, I've often heard said  
Is a "Technic"al term for fountain head;  
'I thoroughly logical, play-fully wise,  
His is authority no one denies.  
(Should there be pupils outside of his sphere,  
Miranda could take 'em, and she's not so dear.)

GEORGE F. ROOT with a military "Trump"  
Will "Triumph" o'er the happy Normal Camp,  
But, alas! for him who pitifully vies,  
Or would strive with the man who already  
holds the "Prize."  
(Though if you've got a poem on "True Love"  
or "Free Will,"  
I'll make you some notes for it cheaper than  
he will.

## "Vive la Bend!"

(May be sung to the tune "Lenox.")

South Bend, awake, arise;  
Rejoice, get up, and see;  
Ten thousand longing eyes  
Are turning now to thee.  
And, lo, upon the Circular  
Thou art the biggest town by far.

Thy name, before unheard,  
Unhonored and unsung,  
Is now a "household word,"  
Belisped by every tongue.  
The "Grecian," long since passed away,  
Thou holdest full, unbouded sway.

L. M. (Six Lines.)

Let all thy streets be sprinkled, do;  
Thy side walks well repaired too;  
Strengthen thy stakes, thy walls uprear  
But tender stalks for us prepare;  
Then we our choicest notes will bring,  
And "Vive la, Vive la Bend! we'll sing.

*Andante.*

Bow down thine ear O Lord, and hear us. Hear the pe - ti - tions we of - fer be - fore thee, For we are

Bow down thine ear, O Lord and hear us. Hear the pe - ti - tions we of - fer be - fore thee, For we are

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the bottom staff. The music consists of quarter and half notes, with some rests.

poor, are poor and need - y. Bow down thine ear, O Lord, and hear us; Hear our prayer, Hear our prayer.

poor, are poor and need - y. Bow down thine ear, O Lord, and hear us; Hear our prayer, Hear our prayer.

This system contains the second two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the bottom staff. The music consists of quarter and half notes, with some rests. There are dynamic markings *p* and *pp* above the top staff. There is a marking *Rit.* above the bottom staff.



*Tenderly.*

1. He dies! the Friend of sinners dies, Lo! Salem's daughters weep around: A solemn darkness veils the skies, A sudden trembling shakes the ground.



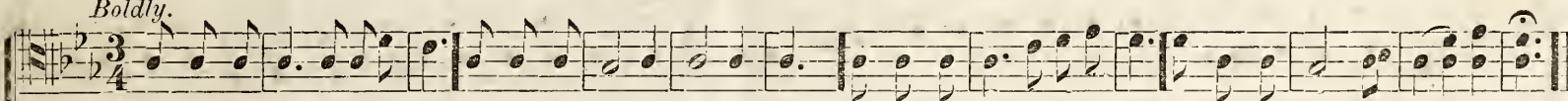
1st and 2nd Soprano.



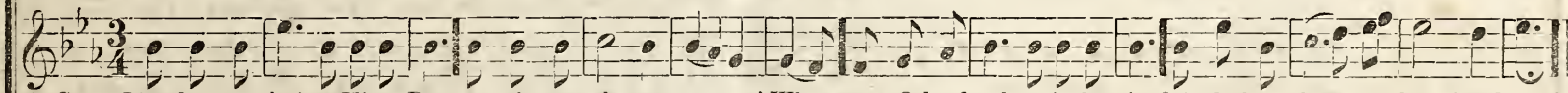
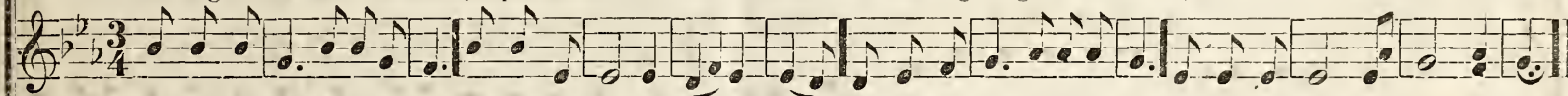
2. Here's love and grief beyond degree: The Lord of glory dies for men! But, lo! what sudden joys we see,—Je-sus, the dead re-vives a - gain!



## TILTON. L. M. No. 2.

*Boldly.*

3. The rising God forsakes the tomb; Up to his Father's court he flies: Cherubic legions guard him home, And shout him welcome to the skies.



4. Say, "Live forever, glorious King, Born to redeem, and strong to save! Where now, O death, where is thy sting? And where thy vict'ry boasting Grave?"



# THIS IS THE YEAR OF JUBILEE!

*Commemorative of the re-union of the Presbyterian Church.*

*Words and Music by P. P. BLISS.*

## INTRODUCTION.



O sing un - to the Lord, Sing un - to the Lord a new song, A new song sing un - to the Lord, For he hath done mar-vel-ous

O sing un - to the Lord, Sing un - to the Lord a new song, A new song sing un - to the Lord, For he hath done mar-vel-ous

## QUARTET.

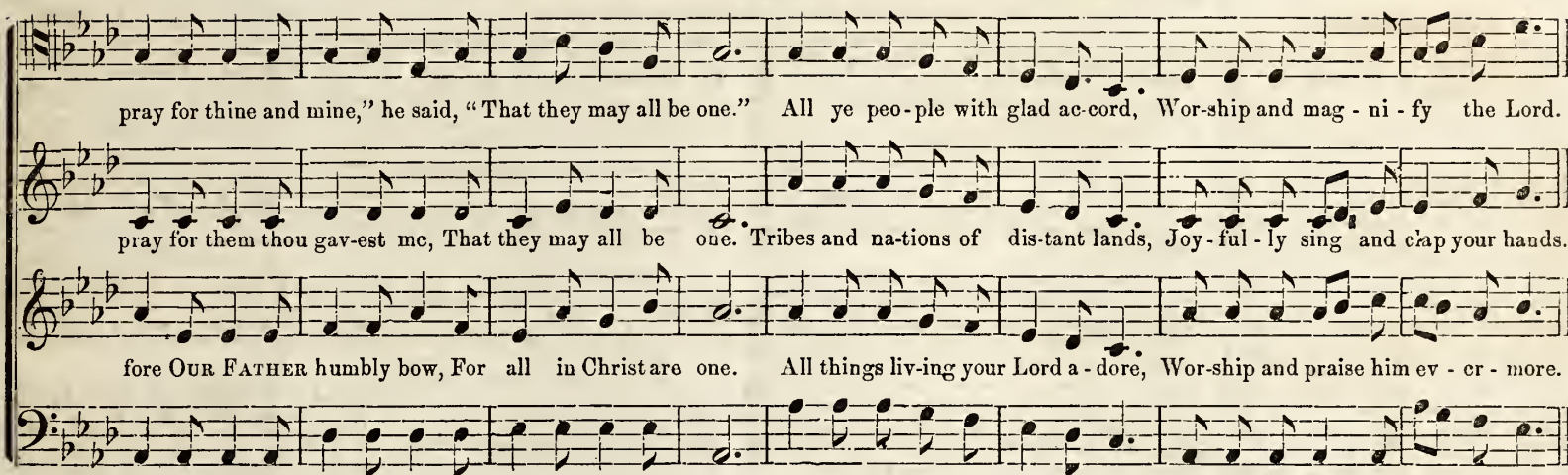


things, mar-vel-ous things. Sing un - to the Lord a new song. 1. Our dear Re-deem-er prayed, "Now glo - ri - fy thy Son, I

2. "And now come I to thee, The giv-en work is done, I

things, mar-vel-ous things. Sing un - to the Lord a new song. 3. That pray'r is answer'd now, Praise ye the Lord a - lone. Be -



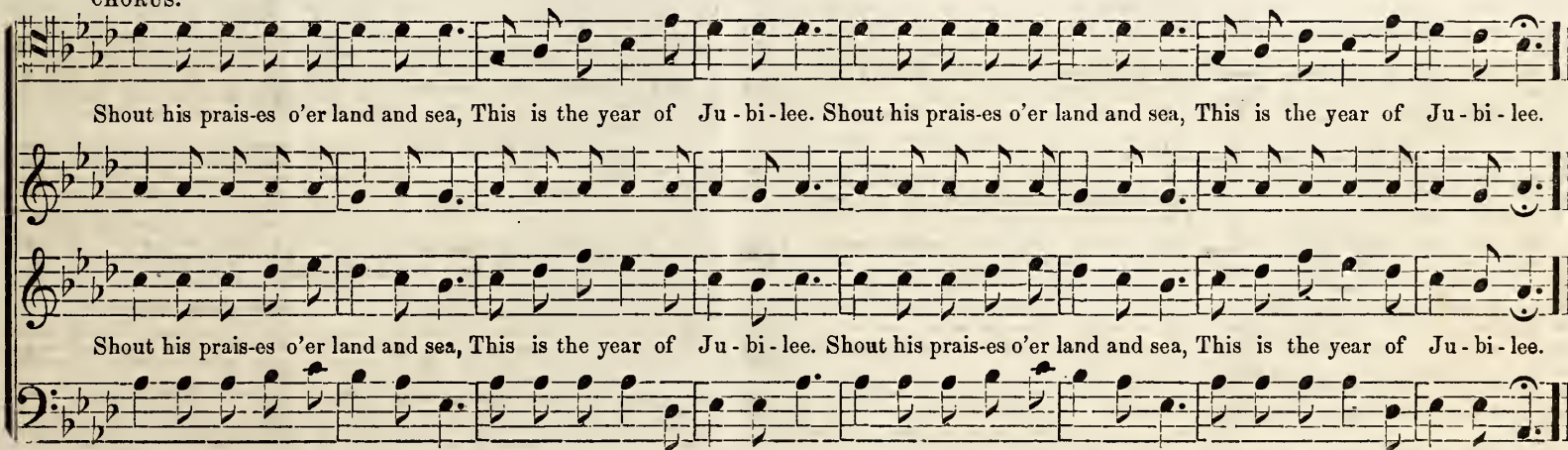


pray for thine and mine," he said, "That they may all be one." All ye peo-ple with glad ac-cord, Wor-ship and mag - ni - fy the Lord.

pray for them thou gav-est me, That they may all be one. Tribes and na-tions of dis-tant lands, Joy-ful - ly sing and clap your hands.

fore OUR FATHER humbly bow, For all in Christ are one. All things liv-ing your Lord a - dore, Wor-ship and praise him ev - er - more.

## CHORUS.



Shout his prais-es o'er land and sea, This is the year of Ju - bi - lee. Shout his prais-es o'er land and sea, This is the year of Ju - bi - lee.

Shout his prais-es o'er land and sea, This is the year of Ju - bi - lee. Shout his prais-es o'er land and sea, This is the year of Ju - bi - lee.

## Correspondence.

SYCAMORE, Ill.

DEAR MESSENGER:

I think the De Kalb Co. Association deserves honorable mention in the SONG MESSENGER. And, Mr. Editor, you would have thought so too, if you could have heard the 200 voices, with the full organ, real *pipe* organ, piano, cabinet organ, cornet and drum peal, or rather hurst forth with "On, Brothers, on to the Battle Field," for our concert opening piece. Then we, audience, and all, sung for a closing piece, "Praise God from whom all blessings flow," in what to me seemed an acceptable manner. Organ and piano accompaniment, but no stick swinging, which always seems out of place at such a time. The idea of watching a leader's band, and singing "Lord direct us," or *pretending* to sing to the Lord when we are thinking of the conductor's baton!

At this concert, I heard, for the first time, "Mother's Waiting for her Children," which is really good.

The association seems to possess ability and discretion, so it is safe to predict for it a brilliant future.

To His Honor The Mayor Ellwood, whose munificent hospitality we enjoyed, to W. R. Thomas, "ye efficient committee man," to Gen. Dustin, President; to Ex President Smith and Professor Martin we pledge lasting remembrances, (not to mention the fair Secretary's and other ladies' names)

I write this at MASON CITY, Ill, where we've been singing twice a day with a *very* good class.

The concert comes off to-morrow evening; and I may as well do as the city reporters do, describe in advance the large and enthusiastic concert, the brilliant successes and the hearty *encores* that I know are awaiting us. On the printed programmes I see "Regna Terræ" "Not a Tear," "Lift up Your Heads," "Gathering Home," "Happiness is Everywhere" "Mother's Waiting," etc.

The SONG MESSENGER is quite extensively read

in this city, and Dr. J. A. Walker, and his estimable wife, who, if they knew I was calling their names in public, would very likely reduce my rations to 13 eggs a day, are principally to blame for it, as they are for the general introduction of Mason & Hamlin Organs,

Root & Cady's publications,  
And the repeated visitations  
of  
P. P. BLISS.

TRENTON, N. J., Feb. 17, 1870.

MR. EDITOR—Sir:

The people of our city have just experienced the most delightful season of musical interest which it has known for many a year (if ever.)

Prof. C. M. Wyman came here by the invitation of Prof. H. Harding, to act as conductor of the exercises and instructor of the class. Prof. Wyman proved himself, by his skill, tact and gentlemanlyness, to be verily the right man in the right place, and will be long remembered in this place by those who had an opportunity to see his skill, and still longer by those who felt the powers of his personal influence.

The whole affair went off to the entire satisfaction of all concerned—of that I am certain—and believe every one was exceedingly surprised to see so much interest shown, and delighted to see the interest unflagging to the end.

We, no doubt owe very much of this to the untiring efforts of Prof. Harding to make it a success, and a *success* it was.

We met in the First Pres. Church (Dr. Hall's) morning, afternoon, and evening. In the morning the class was made up of those who were evidently making a business of gaining musical knowledge. In the afternoon, a greater number, of course, and in the evening the lovers of music turned out in full force, nearly filling the large and commodious room—the singing members of the company numbering over two hundred and fifty voices.

Having passed through the preparatory exercises, such as conventionists understand, we repaired to the beautiful Taylor Hall, and concluded the week's work (we might say *pleasure*) with a

public rehearsal, on Friday evening, the proceeds being applied to the benefit of the poor of Trenton.

The Hall was well filled by an appreciative audience, and thankful are we that Prof. Wyman seemed as pleased with his chorus as every one was with the Prof. Suffice it to say that the chorus sung with as fine effect under his guidance, as any quartette.

One of the pieces was a song and chorus, written by Prof. Harding for the occasion, and set to original words written by C. C. Haven, Esq., of our city, and dedicated to every State and every loyal home in the U. S. It was sung with spirit and enthusiasm.

The "Triumph" was used in connection with the "Jubilee Appendix," from which we sung with fine effect several choruses, "Night's Shade no Longer," "Faust, Soldier's Chorus," "Keller's American Hymn," "God of Praise," "Whistling Farmer's Boy," Quartette, "Soft Floating," etc.

Solos, by Prof. Harding and others, and instrumental solos and duets, all performed by home talent, proved that Trenton only needs waking up to prove itself a musical place, and having equal ability with most cities of its size.

The convention is over, but its influence lives still. We are now forming a permanent musical society, and hope the influence, now just started, may become strong and lasting. The "Triumph," by G. F. Root, was liked very much, and we expect to use it for the present in our society. With many regards, we remain,

Yours, etc.,  
PIANIST.

## Imported Goods and Foreign Music.

The rapid increase of our jobbing trade in violins, strings, guitars, accordions, and other imported goods—a trade that is not confined to the great interior of the continent, but spreads over the Pacific slope—has made it necessary for us to purchase all these articles directly from the manufacturers at the lowest possible prices. Mr. Wm. Lewis, the celebrated violinist, who for many years has had charge of this department of our business, and who, as a judge of this class of musical merchandise, is probably not surpassed by any man either in Europe or America, is now in Europe buying for us, and making arrangements

for an ample future supply of the best lines of goods in all branches of his department. He will make a specialty of picking up the finest old violins, and everything choice and rare in his line to be found abroad, and all buyers, whether wholesale or retail, will count it their own interest if they call and examine our stock or send for our price lists before purchasing elsewhere. To provide ample room for this important branch of our trade, we have taken the first floor and basement of No. 70 Washington street, just opposite our present store. While Mr. Lewis is busy in stocking up his department, Messrs. Fred. W. and Chas. T. Root, sons of Geo. F. Root, who have been in Europe for more than a year, are now engaged there ransacking the musical treasures of the old world for gems of foreign music to be added to our present varied stock. In short, it is our intention to spare no pains, skill or expense to supply completely the wants of the lovers of classical and standard music, as well as that of a popular character.

## Pianos and Organs at Gold Prices

Our stock comprises a great variety of new and durable seven octave rosewood pianos, which we are selling at prices that prevailed before the war—\$275 and upwards. These are not the cheapest makes, but are such as we fully warrant. Our leading pianos, however, are the magnificent Steck pianos, made by Geo. Steck & Co., New York. We are the wholesale agents for these instruments, and keep all varieties of square, square grand, uprights, parlor grands and concert grands. These are better pianos than were made before the war, and are sold at somewhat higher rates than prevailed then, but we sell them at the smallest possible prices, and to those who can afford to buy them they are undoubtedly the cheapest in the end.

We are also wholesale agents for the celebrated Mason & Hamlin Organs—Portable, Metropolitan and Cabinet, from \$50 upwards, which we sell in Chicago strictly at their reduced prices. These organs are conceded to be at once the cheapest and the best. Send for illustrated price lists. A great variety of second hand pianos, organs and melodions constantly on hand, which we sell very cheap for cash.

## Sign your Name.

Of about 300 letters received by us daily, an average of about one out of every hundred has no name signed, while full twenty out of every hundred are without State, or in some other way lacking proper address. In writing us be careful to give us full address, town, county and State, and *don't forget to sign your name*. In rewriting us send bank drafts, postal orders or registered letters, at our risk. ROOT & CADY.



## Songs for the New Life.

By REV. DARIUS E. JONES, author of  
"Temple Melodies."

This new hymn and tune book has already achieved a remarkable success, both in Presbyterian and Congregational churches. The main reason for this is that it is a book of uncommon excellence. The following are a few extracts from the many letters of commendation which have come to us unsolicited:

"Your pages seem to me just ALIVE with lovely strains. I would be turned into a three-bank organ, as I peruse them, so I can set the little celestials upon wings. 'Glory to God,' I put upon my copy."

Rev. Lyman Whiting, D.D., of Janesville, Wis.

"The advantage of the present collection is that it hits the true medium between a correctly dull music, or a difficult artistic music, on the one hand, and the light, frivolous, secular and undignified airs on the other. We heartily commend the book to the churches."

Rev. Wm W. Patton, D.D., editorial notice in the *Advance*.

"Songs for the New Life has appeared among us, and improves upon each examination."

Rev. J. E. Rankin, Charlestown, Mass.  
"We are more and more pleased with it every day. You have abundant occasion to be congratulated."

Rev. E. K. Alden, South Boston, Mass.  
"There is great worship in it."

Rev. Richard S. Greene, Springfield, Mass.  
"Its tunes seem to be selected for singableness, and its hymns for the practical as well as poetical expression

of the various needs of the great congregation."

Boston Congregationalist and Recorder.  
"Beyond dispute, in our opinion, these Songs for the New Life comprise altogether the best collection of hymns and tunes yet given to the public."

Daily Gazette, Davenport, Iowa.  
"The work has commended itself to the taste and judgment of both myself and my family, altogether beyond most, perhaps any of its rivals."

Rev. C. W. Clapp, Professor of Rhetoric and English Literature in Iowa College.

"It ought to be a more fitting manual for all our churches, large and small, strong and feeble, rich and poor, artistic and simple—than any other."

Rev. Geo. F. Magoun, Pres't Iowa College.

"Examination and trial combine to set down this book as the desideratum. It is of medium size, only 778 hymns; it has a pleasant, attractive face at the opening; its music is singable; its hymns admirably selected; its arrangement topical, not adapted to make a minister mad every time he tries to find what he wants; its price cheap."

Rev. J. E. Roy, D.D.  
"The work has not been carelessly done, but in a way to help and inspire the people of God."

Rev. A. S. Kedzie, Dexter, Mich.  
"Having now used it for several months, we are more than satisfied, we are delighted with it. The book has the excellent quality of inciting all who can, to sing."

Rev. H. C. Hitchcock, North Amherst, O.  
"The book gives entire satisfaction. Taking everything into consideration, I pronounce it the best book of the kind I ever saw."

A. P. Knapp, Director of Music in First Congregational Church, Randolph, N. Y.

"Songs for the New Life" is substan-

tially bound in cloth. Price, \$1.60, or \$16 per dozen. For a limited time a single specimen copy will be sent, *post paid*, to any address on receipt of \$1. For introduction in churches we will until July 1, 1870, send the first lot by express at \$1 a copy, cash to accompany the order. After that date the introduction price will be \$1.25. After the first lot, "Songs for the New Life" will be furnished to churches at the dozen price.

In ordering be careful to mention the denomination for which it is wanted, as the Congregational edition has a Statement of Polity only useful to that denomination. ROOT & CADY.

## A new Hymn and Tune Book for the Christian Denomination.

It is our expectation to issue sometime during the present year a new hymn and tune book for that large and influential denomination known as "Christians," sometimes called "Campbellites," compiled by Rev. A. S. Hayden, a prominent clergyman of that denomination, and the well known author of the "Sacred Melodeon" and other successful musical works. When the numbers, wealth and enthusiasm of this denomination are taken into account, together with the fact that it is a cardinal feature of their worship to encourage all the people to praise God, the need of a first class congregational hymn and tune book adapted to their use is very apparent, and we believe it is conceded by the clergy and leading members interested in the matter that Mr. Hayden, no less by his intimate knowledge of their wants, than by his lyric culture and musical ability and experience, is just the man to supply this need. If he succeeds in mak-

ing the very book needed by his denomination, as all who know him feel sanguine he will, it is not difficult to predict that it will be the great work of his life, an honor to himself and a lasting blessing to this great body of christians. The book will, in general style, resemble "Songs for the New Life," though the great variety of hymns used by the Christians will probably necessitate a larger book. The name of the book, its size, price, date of issue, etc., will be the subject of future announcements. ROOT & CADY.

**The Pacific Glee Book.** A new and attractive collection of Glee and Part Songs. Edited by F. W. Root and J. R. Murray. The words and music are almost entirely original, but very few of them having ever appeared in any book heretofore published. We believe it is destined to be one of the most popular books of the day for the use of Glee Clubs or the social circle.

Price, \$1.25 or \$12.00 per dozen.

**The Triumph**, by Geo. F. Root. Sale considerably over 100,000 copies. Price, \$1.50; \$13.50 per doz.

**The Song Queen**, by H. R. Palmer. A little gem of a Singing Book. No book of its size can compare with it for classes, choirs and musical conventions.

Price, Boards 75 cts. Paper 50 cts.

**Sacred Lyrics**, compiled by W. Ludden. A collection of Hymns, Tunes, Chants and Anthems, designed to furnish a choicer grade of both music and words for church and home use than is found in most books of this class.

Price, Muslin 80 cts. English calf \$4.00.

**The Musical Fountain**, by Geo. F. Root. A most complete and useful Temperance Song Book, which ought to be in every lodge, and has already attained an issue of about 30,000 copies. Price, 35 cts.

**Chapel Gems**, edited by Geo. F. Root. A book of Sunday School music full of Gems. Price, Boards 35 cts. Paper 30 cts.

**School Lyrics**, by W. Ludden. A companion book to the above, containing in addition a collection of miscellaneous and patriotic pieces, together with a complete course of Musical Notation. Price, Muslin. 80 cts. Stiff Paper 50 cts.

**Graded Songs**, Nos. 1, 2, 3 and 4, by O. Blackman. These books by the Teacher of Music in the Chicago Public Schools, are prepared with special reference to the Graded System, now so common in the Day Schools of the country. Ever since their publication they have been in use in the PUBLIC SCHOOLS OF CHICAGO and other large cities and towns, and they are working a complete revolution in the mode or system of teaching music.

By their use the ordinary teachers are enabled to teach music *more successfully* than the special music teachers have hitherto been able to do.

Prices, No. 1, 8 cts.; No. 2, 15 cts.; No. 3, 25 cts.; No. 4, 50 cts.

No. 5 is in course of preparation. Will be issued by Sept. 1st.

**Fundamental Technics of Piano Playing**, by Robert Goldbeck. A collection of exercises designed for advanced piano-forte pupils, and calculated to be of great benefit in over-

coming the technical difficulties connected with the study of that instrument. Price, Boards \$1.50; Paper \$1.25.

**Elements of Musical Composition. Rudimental Class Teaching**, both by H. R. Palmer. These little works by a practical teacher and musician, contain in a compact form much desirable information. They are invaluable pocket hand-books, and are meeting with a large sale. Price, each, cloth bound, 50 cts.

**Lily-Bell, the Culprit Fay**, by Herrman S. Saroni. A beautiful Operetta for female voices, designed to meet the long-felt want of a suitable Cantata for Concerts, School Exhibitions, &c. The Music is fresh and sparkling, and not difficult. Send for a copy. Price, \$1.00.



**CHOICE PIECES,**  
LATELY PUBLISHED BY  
**ROOT & CADY.**  
VOCAL.

**Some Sweet Day.** Song and chorus. Words by L. J. Bates. Music by J. P. Webster. 30

**In Dreams of my Childhood.** Song and chorus. Words by Luke Collin. Music by J. P. Webster. 35

**Sweets to the Sweetest.** Song and chorus. Words by Mattie Winfield Torrey. Music by James R. Murray. 35

**Where the Firelight Gleams at Home.** Song and chorus. Words and music by A. T. Gorham. 30

**We'll Have to Mortgage the Farm.** A descriptive piece, very effective for concerts, etc. Words by C. E. Fainstock. Music by C. T. Lockwood. Lithograph title. 75

**Willie's Wooing.** Song and chorus. Words and music by P. P. Bliss. 30

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**Ti-ni-min-ni-win-kum-ka**, or, The Chinaman's Farewell. Song and chorus by Ching Foo. 50

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#### INSTRUMENTAL MUSIC.

**Concert Polka Mazurka.** 40

**Ladies' Favorite Polka.** 35

**Prairie Queen Quadrille.** (With calls.) 1.00.

Three beautiful pieces by A. J. Vaas, leader of the celebrated Western Light Guard Band.

**Belles of Chicago.** Polka Brillante. 75

**Flower of the West, Mazurka.** 75

Two pieces of the fourth grade by Louis Staab.

**Bridal Flowers.** For the piano, by Edward Hoffman.

No. 1. Camelia Polka.....60  
No. 2 Orange Blossom.....50  
No. 3. Fuchsia Galop.....50  
No. 3. Rose Waltz.....50

These pieces are of the third and fourth grades, each having a beautiful colored lithograph.

**Love Among the Roses.** Caprice de concert. Par Louis Staab. 4th G. ad. 60

**D. w Pearls Waltz.** By Albert Lehman. A beautiful composition of the 3d grade. 30

**Adoration Polka.** For piano; by Robert Goldbeck. 4th and 5th Grades. 60

**Upside Down Galop.** By R. Goerdeler. Of the 3d grade. 35

#### STUDIES.

**Grund's Etudes.** Op. 24. With notes by Robert Schuman. Edited by S. N. Penfield.

Book 1.....1.50  
Book 2.....1.50  
Complete.....2.50

#### FOR THE GUITAR.

Arranged by W. L. HAYDEN.

**Little Barefoot.** Howard.....30

**Gathering Home.** Lockwood.....35

**Somewhere.** G. F. Root.....30

**What Shall I Ask for Thee** Murray.....35

**Songs that We Never Forget.** Howard.....5

**Lora Vale.** Bliss.....30

**The Past We Can Never Forget.** Webster.....30

The following pieces are fresh from the press.

**Remembered.** Song and chorus by P. P. Bliss. Subject from Bonar. 35

One of the best songs Mr. Bliss has yet written

**Those Wildering Eyes of Trino** Song Words by Rose Standish. Music by E. T. Root. 35

**Fond Heart, O Think of Me.** A parting song and duet. Words by Rose Standish. Music by C. M. Cady. 35

**Far Excellence.** A Lingard Song, by Alfred Lee. 30

**Crossing the Grand Sierras.** Words and music by Henry C. Work. A quartet, duet and chorus, with a fine tinted lithograph title page. 75

**It.** Song and chorus, by Frank Howard. Describes the exquisites who stand about street corners, etc. Published with tinted lithograph picture of several "Its" on duty. 50

**Chase Among the Roses.** Music by Irma. A charming love song. 30

**Darling Blue Eyed Mell.** Song and chorus. Words by Luke Collins. Music by J. P. Webster. 35

#### INSTRUMENTAL.

**Traumgewebe.** (Dream Visions.) Nocturne pour piano, par Robert Goldbeck. 60

Of the fourth grade and quite pretty.

**Vaas's Own Trois Tempe.** Polka Mazurka by A. J. Vaas. Of the third grade, and already very popular. 30



Of the pieces in the PRIZE which are adapted for solo or duet singing, may be mentioned the following:

**Beautiful Rain.** Duet and chorus.

Hear the music of the rain falling down,  
On the roof and window pane falling down.  
Murmur not, it seems to say,  
For our Father's love to-day  
Ordere only in our way good to fall;  
Like the gentle falling rain  
Over mountain, lake and plain,  
Will His tender care remain over all.

**Ruth and Naomi.**  
Solo for each, and duet by both, to close with. A new and beautiful piece by P. P. Bliss.

**NAOMI.**  
Go, return, the Lord deal kindly with you as ye have dealt with the dead and me.  
Behold, thy sister has gone back unto her people and unto her gods. Return thou after thy sister.

**RUTH.**  
Entreat me not to leave thee, or to return from following after thee, for whither thou goest I will go, and where thou lodgest I will lodge, &c.

**Purity,** a musical dialogue for three little girls.

**LIZZIE.**  
What is pure and fair and white?

186

**THE LITTLE WANDERER'S APPEAL.**

*Plaintively.*

Words by J. WARREN WATSON. Music by GEO. F. ROOT.

1. No par - ents to love me, no kin - dred or home! My couch is the pavement, un-cared for I roam.  
2. She sweeps by me proud-ly, she heeds not my grief; The price of that trin - ket would purchase re - lief.

The bleak winds of win-ter through each garment steal, As faint-ing with hunger still o'ward I reel.  
With-in thy bright par-lors I seek not to bask, A crust and a shelter are all that I ask.

**CHORUS.**

O pit - y me, la - dy, For - sa - ken and lone; Since life's ear - ly morn-ing No friend have I known.

3. Amid the grim shadows of gathering night  
Her form disappears from the wanderer's sight;  
No ray of compassion, alas! can she feel;  
As soon would yon tower hear thy sad appeal.

*Chorus.*

3. Time's chariot rolls onward, and day slowly breaks;  
But when from its slumbers the city awakes,  
The poor little orphan is free from all care;  
Those lips are as marble which uttered this prayer.

*Chorus.*

**ANNIE.**

Lilies, in the morning light,  
Water lilies, sweet and bright.

**MARY.**

But, alas! another day  
Sees them drooping in decay,  
All their beauty passed away.

**Only Remembered.**  
Song and Chorus.

Fading away like the stars of the morning,  
Losing their light in the glorious sun;  
So let me steal away gently and lovingly,  
Only remembered by what I have done.

**Chorus.**

Ever remembered, forever remembered,  
Ever remembered while the years are rolling on;  
Ever remembered, forever remembered,  
Only remembered by what I have done.

We cannot but feel how far short we come by anything we can say here of giving a complete idea of our book. It will, however, be very little trouble and small expense to any one to see for himself, as the price, for examination, post paid, is but 35 cts., but please to remember that it will not be ready until April 15th.

**ROOT & CADY.**

This is, indeed, a beautiful "tribute" to the memory of the gifted man who for years has given the Sunday School songs to the American people.

If Mr. Bradbury's mantle has fallen anywhere, we do think it rests upon our Mr. Bliss, and we are not alone in this opinion. It is often remarked, "How that beautiful spirit of melody which was so fascinating in Mr. Bradbury's compositions seems to breathe through these songs." But Mr. Bliss has one gift which our lamented friend did not possess, at least, to any great extent, and that is the gift of poetry. Mr. Bliss' music is only excelled by his words, which we need not here speak of, as their smooth versification and beautiful thoughts are the delight of every singer who tries them.

We wish we could here print more of the songs that Mr. Bliss has written for the

150

## WE LOVE HIM.

The children's tribute to the memory of  
WILLIAM B. BRADBURY.

Words and Music by P. P. BLISS.

## SEMI-CHORUS.

1. We love him though his friend - ly hand Has nev - er clasped our own; His  
2. We love the spark - ling "Gold - en Chain," The "Shower of beau - ties rare; The

gen - tle voice and lov - ing smile We nev - er yet have known. We love the sweet, the  
"Cen - ser," full of joy - ons praise, "Fresh Laurels," green and fair. We love to sing his

bles - sed songs That he to us has giv'n; We know he loved us here on earth; We  
songs of heaven, Of Jes - us and His love; They make us hap - pier here be - low, And

PRIZE, especially those for use in the Sunday exercises and in the concerts and anniversaries. They are, indeed, admirable. Of the first class "Follow me," "Whosoever Will," "And yet there is Room," "The Beggar by the Wayside," (Blind Bartimeus,) "What shall the Harvest be," are

most touching and beautiful. Of the second, "The Spirit Tree" is very interesting. It is founded on the idea that the fruits of the spirit are love, joy, peace, long suffering, gentleness, goodness, faith, meekness, temperance, &c. Each verse brings in one of these words, and

directions are given for the production of the piece in a concert with fine effect by means of a tree on which these mottoes may be hung. The chorus is,

"Oh, the fruits of the spirit are pure, may they all be found in me.

May my heart and my life ever yield the golden fruits of the beautiful spirit tree,"

"The Birth of our Savior," by our Mr. Murray, is also a lovely piece for the Sunday School concert, consisting, as it does, of both song and recitation.

We cannot here even enumerate the pieces and devices for interesting the children which will be found in the PRIZE, but we are confident no one will be disappointed in their richness and variety.

Will be ready April 15th.



We cannot give an adequate idea of the pieces in the PRIZE which may be used with good effect in the Sunday School concerts, but we will mention the opening words of the following:

**"The Children of the Bible."**

*Question.*—See, who is this, a gentle boy, who comes to greet our sight?

*Answer.*—Elijah's friend my mother was, the grateful Shunemite.

Go now, the sweet, sad story read, of all her joy and pain;

And how the Prophets, to her faith, her child restored again.

**"Sacred Pictures."**

In this there is alternate song and recitation, which is thought to be an excellent plan, not only to create an interest, but to help the children in a pleasant way to fix indelibly the scenes and words of the Bible in their minds. There are ten of these pictures:

**BETHLEHEM.**

**SONG.**

Where almond-groves and

**WE LOVE HIM.—CONCLUDED.**

**CHORUS.**

love him though in heaven. We'll roll the chorus of praise a-long, Till "O-ver the River" we raise our thoughts a - bove. We'll roll, &c.

go; He'll lead us then in more beau ti-ful songs than ev-er we knew be - low.

3. We love the things that he has loved.  
We love his earthly name;  
And when we know his angel form  
We'll love him just the same.

We'll love each other better then,  
We'll love "Our Father" more;  
We'll roll a sweeter song of praise  
Along the "Golden Shore."

**LORD THY WORD ABIDETH.**

G. F. R.

*Moderato.*

1. Lrd, Thy word a - bid - eth, And our footsteps guid - eth! Who its truth be - liev - eth Light and joy re - ceiv - eth.
2. When our foes are near us, Then Thy word doth cheer us, Word of con - so - la - tion, Mes-sage of sal - va - tion.
3. When the storms are o'er us, And dark clouds be - fore us, Then its light di - rect - eth, And our way pro- tect - eth.
4. Who can tell the pleas-ure, Who re - count the treas-ure By Thy word im - part - ed To the sim-ple heart - ed.

vineyards rise,  
And singing streamlets flow,  
A hill ascends to kiss the skies,  
And meet the sunrise glow.  
Of all the heights that deck the earth,  
The brightest fairest gem  
Art thou, that saw the Savior's birth,

Beloved Bethlehem!

**RECITATION.**

And thou, Bethlehem, in the Land of Juda, art not the least among the princes of Juda; for out of thee shall come a governor that shall rule my people Israel. *Matt. ii: 6.*

151

A very touching and impressive scene is portrayed by the parable of the Ten Virgins, those who were wise, commencing,

"Our lamps are trimmed and burning,  
Our robes are white and clean,  
We've tarried for the Bridegroom,  
O, may we enter in?  
We know we've nothing worthy  
That we can call our own;  
The light, the oil, the robes we wear,  
Are all from him alone."

*Chorus.*  
Behold, the Bridegroom cometh,  
And all may enter in  
Whose lamps are trimmed and burning,  
Whose robes are white and clean.

This is followed by the song of the five foolish virgins, which commences

"Late, late, so late!  
and dark the night and chill,  
Late, late, so late! but we can enter still."

To which comes the terrible response:

"Too late! too late! ye cannot enter now."

Quietly.

1. By and by! We say it soft-ly, Thinking of a ten-der hope, Stir-ring al-ways in our bos-oms, Where so man-y longings group.

2. By and by! The mournful sor-rows Cloud-ing o'er our sky to-day, Shall be gone in glad to-mor-rows—Shall be ban-ish'd quite a-way.

3. By and by! Our ships shall anchor, If the tide and wind run fair, Some day in the port of Heav-en, Where our lost and lov'd ones are.

Rit.

tempo.

By and by! Oh, love shall greet us, In a time that is to come, And the fears that now de-feat us, Then shall be all strick-en dumb.

By and by! We look in yearning, To'ard the harbor of the blest, And we see the beacons burning, In the ports of per-fect rest.

By and by! Oh, say it soft-ly, Think-ing not of earth and care, But the by and by of Heaven, Wait-ing for us o-ver there.



# SO TEACH US. SENTENCE.

17

*Larghetto e Sostenuto.*

FLORENCE LE CLAIRE.

So teach us to num-ber our days, to number our days, O Lord,  
 So teach us to num-ber our days, to num-ber our days, to number our days, O Lord,  
 So teach us to num-ber our days, to num-ber our days, so teach us to num-ber, to num-ber our days, to number our days, O Lord,  
 So teach us to num-ber our days, to num-ber our days, So teach us to number our days, O Lord,

So teach us, O Lord, that we may ap- ply our hearts un-to wis-dom. A - - men, A - men.  
 So teach us, O Lord, O Lord, that we may ap- ply our hearts un-to wis-dom. A - - men, A - men.  
 So teach us, O Lord, so teach us, O Lord, that we may ap- ply our hearts un-to wis-dom, A - - men, A - men.

So teach us that we, &c.

## CONSIDER THE LILIES

ORAZIO.

*Moderato.*

Consid - er the lilies of the field how they grow, They toil not, neither do they spin, They toil not, they toil not, they

Consid - er the lilies of the field how they grow, They toil not, neither do they spin, They toil not, they toil not, they

The first system of the musical score for 'Consider the Lilies' by Orazio. It consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble, alto, and bass). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Moderato.' The lyrics are written below the vocal staff and repeated below the piano staves.

toil not, neither do they spin. Consid - er the lilies of the field how they grow, Consider the lilies of the field how they grow, Con-

And yet I say un - to you, And yet I say un - to you that

toil not, neither do they spin. Consid - er the lilies of the field how they grow, Consider the lilies of the field how they grow, Con-

The second system of the musical score continues the piece. It also consists of four staves with the same vocal and piano arrangement. The lyrics continue across the staves, with some lines repeated. The musical notation includes repeat signs and various note values.



# CONSIDER THE LILIES.—CONCLUDED.

61

sid-er the lilies, Consider the lilies, They toil not, neither do they spin. Wherefore if God so clothes the flow'rs of the

Solomon in all his glo - - ry was not arrayed like one of these.

sid-er the lilies, Consider the lilies, They toil not, neither do they spin. Wherefore if God so clothes the flow'rs of the

This musical system consists of four staves. The first staff is a soprano line in G major (one sharp) and 4/4 time, featuring a melody with eighth and sixteenth notes. The second staff is an alto line, also in G major, with a similar melodic line. The third staff is a tenor line, and the fourth is a bass line, both in G major, providing harmonic support. The lyrics are written below the staves, with some words split across lines. The system concludes with a double bar line.

field, shall he not much more clothe you, O ye of little faith? Trust ye the Lord for - ev-er, And ev-er, A - men.

field, shall he not much more clothe you, O ye of little faith? Trust ye the Lord for - ev-er, And ev-er, A - men.

This musical system also consists of four staves, continuing the musical setting. The melody in the soprano and alto parts continues with a similar rhythmic pattern. The lyrics are repeated for the second time. The system ends with a final cadence marked by a double bar line and repeat signs on the final notes.

**PALMER'S NORMAL COLLECTION.**

By H. R. PALMER.

Price, \$1.50 or \$13.50 a dozen.

This is a new Anthem book of 272 pages, for the use of Choirs, Conventions, Normal Musical Institutes, etc. That there is a demand for a good new work of this sort there can be no doubt. The few Anthem books now in the field, never any too good when new, are sung threadbare, and the demand for an Anthem book that shall furnish fresh new music suited to the present needs of American choirs, conventions, etc., is strong and unmistakable. To succeed in compiling such a book requires not only a successful composer, but a man of large practical experience in conducting choirs, conventions Normal Musical Institutes, etc. Happily all these elements of success unite in the author of this work, Mr. H. R. Palmer. His merit as a composer is attested by the popularity of the "Song Queen," which has already reached a sale of 40,000 copies. The excellently drilled choir of the Second Baptist Church of this city, which numbers nearly one hundred singers, is a living, singing monument to his tact and skill as a choir leader, while his years of experience as a successful conductor of Musical Conventions, Normal Institutes, &c., have afforded him ample opportunity to study the wants of the musical public in this direction, and have largely helped to fit him for the task of supplying these wants. We have carefully looked over the proof sheets of "Palmer's Normal Collection," and do not hesitate to pronounce it the

best Anthem book for American singers that has ever been published. It is peculiarly rich in its variety of fresh new music from the pens of the best authors, adapted to all sorts of uses and occasions, such as opening and closing pieces, Anthems suited to Installations, Dedications, Funerals, Temperance gatherings, etc., etc. Besides these will be found some of the best standard Choruses, such as the grand "Hallelujah" Chorus, "Hallelujah to the Father," and the "Marvelous Work," which will be of great service in Normal Institutes, Conventions, &c., and to the whole is added forty-nine pages of new tunes in nearly all the metres. The book is issued in an elegant and substantial style, and in proportion to the amount contained, is furnished at about half the price demanded for the other Anthem books in the field. Three sample pages from this work are given in this number of the SONG MESSENGER, ("So Teach Us," and "Consider the Lilies.")

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## Music in this Number.

**Voluntary**—For the Organ.

**Song**—My Girl of the Period.

**Quartet**—So far away.

" Disturb not my Dreaming.

" Music Everywhere.

" Our Singing School.

## Poetry.

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### I LOVE TO THINK OF THEE!

WORDS BY DEXTER SMITH.

I love to think of thee when morn is near,  
And sunbeams shine so sweetly bright and clear;  
When birds are singing in the leafy trees,  
And rarest music floats upon the breeze;  
When 'tis so beautiful, pure, around,  
And naught but pleasure and joy are found,  
'Tis then that mem'ry bids me think of thee,  
And then I feel how dear thou art to me.

I love to think of thee at noontide hour,  
And mem'ry fain would show its magic power,  
When recollections come of blissful days  
Passed 'neath the spell of sweet affection's rays;  
When through the vista of bygone years  
I shared with thee life's pleasure and tears,  
'Tis faithful mem'ry bids me think of thee,  
And then I feel how dear thou art to me;

I love to think of thee when evening throws  
Its gentle, quiet shade o'er all life's woes;  
When sinks the weary sun to peaceful rest,  
Where clouds of golden hues illumine the west.  
When stars above us in beauty gleam,  
And all is sweet as youth's happy dream,  
Oh! then bright mem'ry bids me think of thee,  
And then I know how dear thou art to me.

### THE SWEDISH SINGER.

BY JUSTIN SMITH.

(Christine Nilsson is soon to arrive in this country. The following interesting account of her earlier years will not prove uninteresting at this time:)



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ROOT & CADY,

PUBLISHERS.

Vol. VIII.]

CHICAGO, SEPTEMBER, 1870.

[No. 9.

Christine Nilsson was born in one of the principal cantons, near the small town of Vexio in Sweden. Her parents were humble peasants laboring upon those small farms so usual among the landed peasantry of that country. Before the age of ten years little Christine became quite noticeable for her musical ability, which begun to assert itself in various ways. Her singularly sweet voice, as well as the fair knowledge of the violin which she possessed, made her quite distinguished among her associates.

It was sometimes the practice of her parents to send her to the fairs held at the different villages and small towns of their district, where the beauty of the little maid, as well as her fresh, clear singing, earned a few copper pieces,

which were welcome enough to the scanty till of her parents. The villagers and peasants were unusually generous to the fair, childish musician with her blonde hair, beautiful eyes, and innocent face, and some of the more wealthy suggested to her parents that she should be allowed proper training in music. Christine for a long time resisted all attempts to better her own condition, if, in doing so, she should be compelled to separate from her parents, though the latter seemed willing to avail themselves of the favorable offers made to them. And they had very good reasons for being tempted by these flattering proposals, as they were indeed very poor, and Christine was the youngest of seven children, and to these existing circumstances may be

attributed her final acceptance of what then appeared a magnificent proposal.

One day while singing to her own violin accompaniment before a crowd of peasants at a fair, a traveling juggler, pleased with her ability and natural accomplishments, and thinking, no doubt of bettering his own fortune, offered her the magnificent sum of about twenty-four shillings a year, if she would join his troupe. Here, at all events, was a practical proposal with actual terms stated, but it seems that Christine declined this, her first engagement, for we do not find the least item showing that she ever traveled with this man of cup and ball mystery; but at a later time we find her domiciled with a lady celebrated in her country as a singer, whose title was Baroness Lenhausen. Her residence here was gained through the persuasion of a gentleman named Tonerielm, who begged her to dedicate herself formally to music, and it was by his persuasion that she took up her abode with, and received her first lesson from, the Baroness. She was now about thirteen. She was a most studious and apt scholar, and in a short time her instructress judged her sufficiently advanced to enter a place of instruction for music where she could receive the proper training necessary to her rapid advancement. Accordingly she was sent to the care of Berwold, of Stockholm, and it was here, as one of his pupils, that she attracted the favorable notice of royalty.

After remaining here some time she was sent by her patrons to Paris, where she completed her musical education under the great master, Wartel, who would have had fame enough had he only trained Christine Nilsson, much less the many other renowned prima donnas who owe their celebrity to this man's care and shrewdness.

### Sketches in Europe.

Concerning Music in Berlin, from a private Letter by "F. W. R."

"I never heard of such a place as this same Berlin. There are at least half a dozen places where you can go almost any evening, pay your five groschens, (12 cents) and hear fine orchestras play all kinds of music. This evening at Stern's we heard Schumann's wonderful symphony in B flat, also a fantasia of Schubert's, which was about as good, and various other things. We often take our suppers at these places, for the audience all sit around little tables and there are restaurants in connection with each hall. Friday evening we made our first appearance at the big Opera House, heard Lohengrin, by Wagner. I got our tickets through Bote & Bock, the music publishers here, not caring myself to go and be examined for tickets, or rather I should have said to send around a request the day before for tickets, then if the officials happened to know who I was (which in all

human probability they would not) or fancied the looks of my name, or in any way took a notion (as I understand it) to give me a chance, they would send to my address, by mail, a document, saying I could have such and such seats; then next morning I should have to go, or hire some one to go, and stand in line till I got a chance to present this document at the ticket office, when I could get the seats assigned me by paying the regular price and five groschens a-piece more for having had them selected the day before! A lovely arrangement, isn't it?

But when you do get into a performance it is magnificent, I tell you, as to house, singing, orchestra, everything.

Lohengrin is written in Wagner's wandering, unquiet style, but I like it extremely better than Rienzi or Tannhauser. The celebrated tenor, Niemann, took the part of Lohengrin. He is in some respects the best I have heard—power enough for a dozen, and good quality. The principal soprano part was taken by a Munich artist, a lady, with a most beautiful voice. The big gun of Berlin, Lucca, we have yet to hear.

#### BILSE'S ORCHESTRA.

The price of admission to No. 48 Leipsiger Strasse, is five groschens which we paid and went in. Found a large square hall nearly the size of the Music Hall, Boston, very finely frescoed and ornamented. Up-

stairs, around the sides, were the tiers of boxes for the nobs, but on the main floor we saw Germany, as to its democracy, deployed before us. By democracy in this case, I mean the well-to-do trade's people. There were the matrons with their knitting; the mädchen, with their most killing appearance, paterfamilies, and young hopefuls with their cigars and glass of wine or beer, all buzzing away and having a regular sociable around little tables placed as thickly as possible on the big floor.

The hall was brilliantly lighted, and the scene a very pleasant one. We took our seats at a table, where were two middle aged Germans going for tea, cigars and the discussion of various topics.

The stage, ornamented with busts of Mendelssohn, Meyerbeer, Beethoven, and Mozart, was covered with music stands, but no orchestra was visible till they all came promptly in and took their seats and waited quietly for the leader, without the usual accompaniment of flutists showing how well they can do the chromatics; oboes exhibiting the new run; bassoons practising a refractory passage; 'cellos hard at work with the lower intervals; violins laboring with an obdurate E string; trombone getting his mouth fixed, etc., etc., making a vile jargon for ten minutes or so; very little of this; a few violins touched the strings lightly to see that

they were right in the atmosphere of the hall, but that was all. Pretty soon we heard the taps for attention, but no conductor was to be seen. However, in a minute more Mr. Bilse suddenly rose up from among the musicians, took the conductor's stand, and raised his baton. In an instant everything in the house was still, all conversation ceased, the waiters moved noiselessly and, as if the sounds were shaken from the end of the baton as it came down, the orchestra struck into a wonderful concert overture by Gade—the violin bows not bobbing up here and there like the bobbles on boiling hasty pudding, but all moving up and down together as if controlled by a single will. In fact, it seems a little as if the conductor manipulates the whole sixty-five instruments, they are so absolutely together. Mr. Bilse makes peculiar movements which the orchestra seem to understand, and which bring out splendid effects. He is a large, gentlemanly-looking man, stands in the middle of the orchestra facing the audience, and mostly conducts without the score, turning from time to time to whatever instruments he wants to have notice particularly his beat. He will turn a little to one side, get his eye on the brass, give a little "slumpy" movement, and there will come a percussion that will raise your hair; then he'll take his baton in the middle and make it go as if he was trying to push something down that wanted to rise up



through the stage, and there'll come a most delicate pianissimo; then he'll make his arms go, and perform a "teetering" movement as though preparing to jump over his music stand, then look out for a grand crescendo, and when he has got the effect to its height and is beating vehemently he will suddenly raise the baton straight up into the air, hold it motionless until the end of the phrase, then, in about the sixteenth part of a second, he describes a figure 8 with the end of it, and jerking it back as if some one was trying to snatch it away from him: the effect of this is that the orchestra stop their little tune so abruptly, and so exactly together, that you catch for the back of your chair to keep some impetus from carrying you off onto the floor. These men are, of course, all fine musicians, and, as they play together every night under so fine a leader, you will, perhaps, excuse me for being pleased with the results. Their programmes are made up with all kinds of music, classic, and popular. We have attended two performances, and have heard Beethoven's 8th symphony; overtures by Mendelssohn, Gade, Meyerbeer, Raff; dance music by Strauss, Bilse and others; solos for different instruments, *potpourris*, and another thing that Bilse seems very fond of doing, viz., taking parts of quartets written for four stringed instruments, and having them played by all his violins, violas and 'cellos together. Its a beautiful effect!

### Mr. Root's Corner.

#### Reminiscences of the "Normal" of 1870.

How strong are the ties that bind us "Normals" together. We do not realize it until we come to the closing days.

Six weeks ago every one was a stranger to most, and many, entire strangers to all; but now how changed! Every face is that of a friend, and every grasp of the hand a new link in the pleasant chain of companionship.

All this has stolen upon us very gradually, from the first hesitating salutations to the confident greetings of those who through sympathy and mutual aid have come to understand each other.

The pleasant and impressive morning hour when together we sought strength for the duties of the day—when, with subdued voices and bowed heads, we said "Our Father," and, in more exulting strains, praised Him for His mercies.

The questions and practice and investigations of the "foundation truths." Every skillful archer keeping an arrow from his quiver, always fitted to the string, wherewith to pierce any weak place in the armor of the teacher. The writer of this is of the opinion that any system of musical philosophy that can pass unscathed the "National Normal" can be trusted to go alone.

Then the vocal training and harmony, in which not only the characteristics of each voice became known to all, but the knowledge, dispositions and mental habits, the patience, the perseverance, the sincerity and the application of every one were manifested. These are times that make people know each other. He is as wise as an ostrich with his head in the sand, who thinks he conceals from his companions his ruling characteristics.

But it is at the teachers' class, perhaps, more than in any other place in the school that the "Normal" is tried—certainly no place requiring such an absolute giving up of *self* if he would find it a tolerable "road to travel"—we did pass some rocky places, but at last the road was more smooth and on the grassy slopes at its sides were many encouraging cheers as we passed.

It is probable, however, that the pleasures and triumphs (for triumphs they were) of the performances at the Opera House, by the united classes played as important a part in this *chaining* process as did any of the regularly recurring acts of the school, and upon the younger ones, at least, would be most deeply impressed.

The raised amphitheatre, enabling us all to "see and be seen," and to give and receive that support to each other which is denied to isolation or a "dead level." Then the approval of the delighted audiences, so liberally bestowed and so equally shared—for the chorus was the rare and wonderful thing, not the solos, fine as they were. This is the picture that with many will find the

most prominent place upon "memory's wall."

Truly it was a scene to remember. The fresh young faces, animated with their beautiful work, all the more lovely in the darker setting of the triple rows of strong men that stood like protecting walls around them. The pretty scenery and the brilliant gas lights, the magnetic leader, and the enthusiastic audience, always numbering in its midst one who has but one more step to the highest place in the gift of the American people,—yes, we may well remember these scenes in our "Normal" of 1870.

But not a few things will bring back a smile in their remembrance. The speeches from Nova Scotia and Kentucky, the latter so full of the grace and wit of the land of Henry Clay. The grand group in the beautiful summer morning, with the Photographer's cylinder like a six-pounder aimed at our heads—the remarkable history of that King of Prussia, who wanted 300,000 men, and the many little devices with which we whiled away the time between the sittings; these, and many other trifles will recall the merry side of our "Normal" life, but as the time draws near to say good-bye the new ties grow stronger and the farce of not appearing to care grows harder to perform. Tones are more tender, the grasp firmer. We look at the now familiar faces, knowing that we may not see them again on this side of the River. Still we can never be strangers, and never wholly separated, for we shall be working together in all those principles in which we agree, and by one road or another shall pass through the same gate—may we hope to the same blessedness hereafter.

Geo. F. Root.

## VOLUNTARY FOR THE ORGAN.

O. D. ADAMS.

*Andante.*

The musical score is written for organ and is divided into three systems. Each system consists of a treble staff and a bass staff. The tempo is marked *Andante*. The key signature has one sharp (F#), indicating the key of D major or F# minor. The first system features a treble staff with a melodic line of eighth and quarter notes, and a bass staff with sustained chords. The second system continues the melody in the treble and adds more active bass line. The third system concludes the piece with a final cadence in both staves.



# MY GIRL OF THE PERIOD.

133

JAMES R. MURRAY.

*Moderato.*

1. My Girl of the Pe - ri - od is won - drous - ly fair, With hea - ven - blue eyes and bright gold - gleam - ing hair; With  
 2. Her skin 'is as fair as the new fall - en snow, Her cheeks seem twin ros - es, so bright is their glow; She

lips like a cher - ry full riped by the sun, The beau - ty of beau - ties, my dar - ling, my own, My  
 car - ries her head like a queen on her throne, The dain - ti - est dar - ling, my treas - ure, my own, My

3 A hand like a snow-flake, just tinged by the sun;  
 It seems such a tiny thing clasped in my own;  
 Her laugh rings as sweet as the fairy-folks' chime,  
 She's bright as a sun-beam, this blossom of mine,  
 My Girl of the Period,  
 This blossom of mine.

4 I love her, my darling, my rose-bud, my May,  
 My poor heart would break should my bird fly away,  
 For all my fond love to my sweet one is given,  
 And I'm her first lover,—she's just come from  
 My Girl of the Period [Heaven;  
 Has just come from Heaven.

## OUR SINGING SCHOOL.

WRITTEN FOR THE CLOSE OF A TERM.

Words and Music by Rev. J. S. BOYD.

1. Fond mem'-ry lin-gers Round our childhood, When sportive fin-gers, In the wildwood, The flow-ers cull'd rich plea-sure bringing, But

2. As sun-light brightens All a-round us, Melts and lightens chains that bound us; So o-ver all bright joy is fling-ing Her

3. Though now as-sun-der We are go-ing, Where'er we wan-der We'll be showing The charms that mu-sic still is wing-ing To

now we love, But now we love, but now we love to join in sing - - ing, But now we love to join to join in sing - - ing.

robe of mirth, Her robe of mirth, Her robe of mirth, while we are sing - - ing, Her robe of mirth, while we, while we are sing - - - ing.

all who here, To all who here, To all who here once joined in sing - - - ing, To all who here once joined, once joined in sing - - - ing.



# SO FAR AWAY.

135

To Miss IDA DAVIS.

Music by FRANK M. DAVIS.

1. So far a-way! So far a-way! Thy stars are not the stars I see: With me 'tis night, with thee 'tis day, And day and

2. I faint be-neath those wand'ring airs, Whose wings around the world go free; I snatch at straws the whirlwind bears—Touched they the

3. The forms that near me breathe and move Like visions rise, like visions flee; I cannot live to oth-er love, My soul has

4. Earth's drooping sha-dows close me round, The heavens have lost their light for me; The voice of joy breathes not a sound, And hope swoons

night are one to me. With me 'tis night, with thee 'tis day, And day and night are one to me, So far a-way, So far a-way.

land that blooms for thee. I snatch at straws the whirlwind bears—Touched they the land that blooms for thee, So far away, So far a-way

crossed the deep to thee. I cannot live to oth-er love, My soul has crossed the deep to thee, So far a-way, So far a-way

dead on yonder sea. The voice of joy breathes not a sound, And hope swoons dead on yonder sea, So far a-way, So far a-way.

## THE SONG MESSENGER.

J. R. MURRAY, EDITOR.

CHICAGO, SEPTEMBER, 1870.

TERMS.—60 cents a year. To clubs of ten or more, 50 cents each—invariably in advance. Single copies 8 cents. Issued on the first of every month.

## EXPRESSION.

In mere mechanical playing and singing there is no true expression, and without expression there is no true music.

By the term expression we do not mean that regularly recurring crescendo and diminuendo, occasioned by the sea-saw motion of the swell pedal, in which many organists (?) delight, or that violent twisting and turning of the body and rolling of the eye-balls so peculiar to stage vocalists.

In order to interpret a piece of music properly it is not at all necessary in playing, to wiggle about on the music stool as if it were a warming pan heated to an uncomfortable degree of warmth; or, in singing, to act as if the sound had to force itself through a throat constructed on the principle of a steam heating apparatus.

True expression does not consist in such manifestations, nor does it occasion them. It may be that it has something to do with the bodily movements of singers and players but certainly not

in the way of making contortionists of them.

Grace and elegance in form and manner are always the fitting accompaniments of true expression in all the arts, especially in Music, the Art of Arts. Still they are but accompaniments or out-growths of expression and not the thing itself.

The closest observance of the musical "marks" and "signs" attached to a piece of music does not constitute true expression. These are to be used as guide boards, merely, which point the way to the effect intended to be produced.

The difference between true expression and a merely strict attention to dynamic marks is as the difference between the movements of an Automaton and those of a healthy, active, human being.

Expression arises from a sympathy with the subject which carries all before it—a love for the work in hand coupled with intelligent views concerning it, and an innate love of neatness, order and beauty. It springs from a fine sensibility, and a quick appreciation of the fitness of things. It is that power which gives "life and reality to ideas and sentiments." It is not born of outward things, but springs from the heart and is of it. No true expression can be given to those musical thoughts or ideas we do not love. To sing or play a piece properly one must, for the time

being, make it his own, and this is at the bottom of all true musical interpretation.

### "The Creation" at the National Normal.

As the closing concert drew near, it was feared that the magnificent chorus would be diminished by the sickness which had prevailed in consequence of the protracted and extremely hot weather, but everybody was there that could stand, and that was enough, for if anything was ever thoroughly prepared, these choruses were.

There are some things that you cannot describe, and the brilliancy of this chorus performance is one.

Those who have not heard such a set of voices, trained as these were, do not know how it sounds, and words will not make them. You do not hear it in any city society, for the voices are not in such practice, and all do not have the beautiful method by which this quality of tone is produced.

At the close of the concert, which was on the last evening of the school, some of the citizens of South Bend, headed by their excellent Mayor, tendered to the Institute a reception, which was gratefully accepted, and for two hours there was a singular commingling of pleasure and pain, adieus and ice cream, cake and crying, regards, regrets, and renewed promises to "meet again."

Near midnight, the last good-bye was said, and the National Normal Musical Institute for 1870 was ended. M.

## SPECIAL NOTICE.

Persons wishing to change their address of the SONG MESSENGER must give the name of the old, as well as the new place of residence, otherwise it will be impossible for us to make the change. This will explain why no notice has been taken of communications from several subscribers who have requested us to change the address of their papers, but have given us no clue to their whereabouts, either by giving former address or writing name of town or State upon their orders.

## C. M. WYMAN.

The author of the "Palm" has had applications from THIRTY ONE of the leading conventions of the country to conduct their exercises the coming session. He may be addressed till

Aug. 22, Keene, N. H.

" 29, Ludlow, Vt.

Sept. 6, Gardner, Mass.

" 13, Bloomington, Orange Co., N. Y.

" 20, Hyde Park, Vt.

" 27, Belfast, Maine.

Oct. 4, Le Roy, N. Y.

" 10, Worcester, Mass.

" 18, Greenville, Pa.

" 25, Brattleboro, Vt.

S. Wesley Martin will conduct a four weeks term in Kingston, Ind., commencing Aug. 24th. Will meet the Illinois Central Musical Association in Convention at New Rutland, Ill., in Sept. or Oct.



## N. N. M. I.

The final meeting of the members of the Institute took place after the concert on Tuesday evening, and in many respects was the most interesting of the session. For six weeks they had been in constant intercourse and had formed many friendships—and, if reports are true, even some stronger ties—and being about to separate, their feelings were tender and sad. Not often in one's life time come such delightful seasons of musical and social enjoyments as this one has been. At their meeting the following resolutions were unanimously adopted:

WHEREAS, the pupils of the National Normal Musical Institute feel that they have experienced unusual advantages in being under the instructions of a MUSICAL FACULTY of unprecedented ability, and that although a general sickness has prevailed throughout the country, and many of our number have been afflicted, yet all are permitted to herald a return of health, and as our efforts for advancement have been crowned with abundant success, therefore, be it unanimously *Resolved* by the members of the Institute:

First, That we hereby express our heartfelt gratitude to our Heavenly Father for these manifold blessings.

Second, That to Geo. F. Root, Carlo Bassini, Wm. Mason, and C. M. Wyman, and the efficient corps of instructors who have assisted them in the practical work of the Institute, we are grateful, not only for the invaluable instructions which we have received from them, and which, we are persuaded, we could have obtained from no other source, but also for the patience, cordiality, and generous interest which they have all exercised toward us throughout the term.

Third, That we heartily thank the citizens of

South Bend, for the spirit of hospitality which they have manifested in placing their churches and halls at the disposal of the Institute, in filling the audience room on concert occasions, and in exerting themselves in other ways to make our stay with them pleasant and agreeable to all. Furthermore, that the interest which Vice President Colfax has taken in our school has been noticed and appreciated by all.

Fourth, To regard to the merits of the Faculty, prominent members, considered individually.

1st. That we consider it one of the rarest of our musical experiences to have heard so many of the piano-forte works of the classic and modern schools interpreted by Mr. Wm. Mason, and that we regard him as the greatest piano forte teacher within our knowledge.

2d. That in Mr. Bassini we recognize a gentleman whom we are proud to know and love, and a man who has established, and best knows how to teach, the only true system of voice culture—the master of his profession.

3d. That in Geo. F. Root, who ever regards the moral and physical, as well as the musical, welfare of the pupils, and who is the originator of the system of Normal Music Schools, we find the model teacher, both of musical expression and of the best method of teaching schools.

4th. That the effective style and artistic finish with which the choruses of the Creation are rendered under C. M. Wyman, clearly show that his reputation for being the most successful conductor of Musical Conventions in America, is well deserved.

5th. That we feel grateful to Mr. Matthews for his highly interesting and instructive lectures upon piano teaching; and to Messrs. Blackman, Bliss, F. W. Root, Harding, Towne, and Ruggles for their efficient instruction and assistance in all the departments assigned to their charge.

6th. That these resolutions be published in the SONG MESSENGER, *Musical Independent* \* and the city papers.

F. G. BAKER, President.

Jas. McGRANAHAN, Sec.

\* Refused insertion in the *Musical Independent* by its publishers.

## The Board of Music Trade of the United States.

The annual session of this organization was held at the Cataract House, Niagara Falls, July 20, 1870—the President, Mr. C. M. Cady, in the chair. We are in receipt of the address of the President, and the Secretary's and Treasurer's report. The following named gentlemen were unanimously elected as officers for the ensuing year: President, Mr. C. M. Cady. Vice President, Mr. Julius Lee. Sec. and Treas., Mr. Thomas J. Hall.

The next meeting of the Board will be held at Newport, R. I., on the third Wednesday of July, 1871.

The Mason & Hamlin Organ Company, of 596 Broadway, New York, and 154 Tremont street, Boston, is an incorporated company with a capital of \$200,000. They are said to be the most extensive manufacturers of cabinet organs in the world. In their large factory at Boston, with a force of 450 hands, during the past year they produced 5,300 of these instruments, and were unable to meet the demand. They are at present building a large new factory at East Cambridge, Mass., and after its completion will be able to produce 175 organs per week or over 9,000 per annum. Their sales per annum amount to about \$700,000, of which \$100,000 worth are exported to England, France, Germany, Australia, and South America. The policy of this firm has been to make the best possible article, and to sell at the lowest remunerative profit. Thus, in fixing their prices, which are invariable, they add a certain per cent. profit. On this principle, by the aid of machinery, in every department economy of production is so great that their prices are less than would be the cost of production to makers without such facilities. The officers of the company are: Lowell Mason, Jr., President; Henry Mason, Treasurer, and L. M. Palmer, Secretary.

## A CARD.

The Secretary of the Committee on Resolutions desires through the SONG MESSENGER to say to the "Normals" that he fulfilled their instructions to the letter, and if the resolutions do not appear as was expected it is not his fault.

JAS. W. GRANAHAN.

## Answers to Correspondents.

J. K. C. "Does *Andantino* mean slower than *Andante*, or not as slow?"

There seems to be quite a difference of opinion on this point. Webster, and many of the musical works of the day, give the definition of *andantino* as "slower than *andante*." Worcester, and some of the later musical publications, such as "The Palm," etc., give the meaning of the word to be "rather slow" or "not as slow as *andante*." We believe this latter to be the proper definition.

R. B. A tie is a — placed over or under several notes on the same degree of the staff. A slur is a similar mark over or under notes not on the same degree of the staff, and indicates a legato style of playing or singing.

Hydro. We do not know whether Mark Twain is responsible for the following receipt or not, but we have no doubt of its efficacy: A sovereign remedy for Hydrophobia is to immerse the head of the canine under water for half an hour. He will be a little mad at first but soon gets over it.

An Ohio youth, sitting in church, mistook the gentle touch of the plume on the jaunty hat of a young lady for a fly on his neck, and with the energy of exasperation sent plume, hat and chignon flying into a distant pew.

# "DISTURB NOT MY DREAMING."

Words by MARIA STRAUB.

Music by S. W. STRAUB.

1. Dis - turb not my dreaming, I love the bright scenes, That come o'er my vis-ion in beau - ti - ful dreams. They  
 2. Dis - turb not my dreaming, it brings sweet re - pose; Each pic - ture be - fore me with soothing light glows; I  
 3. Dis - turb not my dreaming, for soon I must wake To the sombre-lit scenes which this earthly life make, Yes,  
 4. Dis - turb not my dreaming, when earth scenes are o'er, When my life-bark is near - ing the heavenly shore— Let

steal o'er me gent - ly, like sweet thoughts by night, So fond - ly en - wrap - ping the soul with de - light.  
 see not earth's sor-row, its toil, and its care, I roam in the land of the charming and fair.  
 soon this fond seeming must pass a - way, when I shall dwell in the land of the real a - gain.  
 me dream of that land, of that beautiful land, Fore - shad - owed to me o'er the mys - ti - cal strand.



"DISTURB NOT MY DREAMING."—CONTINUED.

139

CHORUS.

Dis - turb not my dream - ing, I love the bright scenes, That come o'er my

Dis - turb not my dreaming, dis - turb not my dreaming, I love the bright scenes, I love the bright scenes, That come o'er my vision, That

Dis - turb not my dreaming, dis - turb not my dreaming, I love the bright scenes, I love the bright scenes, That come o'er my vision, That

vis - ion in beau - ti - ful dreams, Dis - turb not my dreaming, disturb not my dreaming, I love the bright

come o'er my vis - ion in beau - ti - ful, beau-ti-ful dreams, Dis - turb not my dreaming, disturb not my dreaming, I love the bright

come o'er my vis - ion in beau - ti - ful, beau-ti-ful dreams,

Dis - turb not my dream - ing, I love

# "DISTURB NOT MY DREAMING."—CONCLUDED.

Repeat softly.

scenes, I love the bright scenes, That come o'er my vis - ion, that come o'er my vis - ion in beau - ti - ful, beau - ti - ful dreams.

scenes, I love the bright scenes, That come o'er my vis - ion, that come o'er my vis - ion in beau - ti - ful, beau - ti - ful dreams.

the bright scenes, that come o'er my vis - ion in beau - ti - ful dreams.

## MUSIC EVERYWHERE.

Words by M. R. BRADBURY, (from Folio.)

Music by S. WESLEY MARTIN,

1. There's music in the for - est, At morning's earliest hour; When pearly dewdrops glisten, On every tree and flower, 'Tis when the

2. There's music when the moonlight Comes dancing o'er the lake, In many a gentle whisper That viewless spirits wake; The in - sects

3. There's music in the ocean, When the wild tempest raves; And when the winds are sleeping Deep in their coral caves, When silver stars are





## A REVERIE.

BY PRO PHUNDO BASSO.

'Twas night, Above South Bend the silvery stars  
Shone softly;—and the dust that all day long  
Kept drifting heap on heap until the streets  
Like turbid rivers rapid rolling seemed;  
And on the sidewalk gathered ankle deep,—  
And in the parlor, dining room and hall  
Flew freely, penetrating everywhere  
Incopious showers beginning bands and face  
In rich abundance, and in clouds profuse  
Eyes, ears, hair, teeth beclouding—was at rest.

On the veranda, where the cooling breeze  
Sweet-scented as hy water lilies, rose,  
Alone in sombre silence, thus I mused:—

"The Normal's ended; and how brief it seems;  
Begun—half done—and, ere we knew it—gone,  
And with it what? \* \* \*  
(Some 'skeeters I am sure.)"

How rich and wise we came! and though our  
friends

The teachers, and the dear South Benders say  
'All right—good by'—we leave, alas! how poor.  
And so lament—(oh bother, dogs, he still!)

Down in the country we were first—here last;  
There king of toadies; here a toad 'mong kings.  
And what a fall was there in our countrymen,  
When all our princely ornaments did turn  
To warts unseemly.

Ah, what sickening grief  
When Maestro Bassini said 'not so,'  
And down to 'Sca, i-a' with saddened heart  
Ingloriously we tumbled;

Or when he  
Who touched the keys, and, at his bidding gushed  
With limpid liquid sound the 'Silver Spring,'  
Our fort(e) demolished with his magic 'touch'  
And then, like Master Mascen as he was,  
On firm foundation taught us how to build  
More lasting structure;

Or when G. F. R.  
Urbanely smiled and drew with cruel skill  
The lever of our teaching safety valve  
And all the gas of self esteem escaped,  
And with a chill of disappointment sore  
We saw the bubble of our fame collapse.  
Or when a voice from Boston said 'tum tum!'  
And we were silent, or 'Achieved' cried,  
'A new created world,' 'right on the tick.'"

What wonder we go home disconsolate,  
And fall to see wherein the 'vantage lies  
Of 'tending Normals thus? but there's the bell  
Of Notre Dame—'tis midnight—I retire.

Miranda long in sleep serene hath lain  
Sweetly unconscious of my whereabouts;  
Softly my drowsy couch I seek and so  
To wonted labor, teachers hence repair,  
Though humbled, earnest; though in weakness  
strong.  
Boast not, but labor patiently; anon  
'The glory' cometh.

Bear in mind,  
The empty hoghead makes the louder noise;  
And brass may glimmer e'en where gold is dim,  
The shallow brook may drown the river's rill,  
And you—Whist—Hush!

Miranda waketh!

I may 'quit.'

## Teachers' Exchange.

The undersigned is desirous of obtaining a situation in some seminary or academy as teacher of piano, etc, or in some village where there will be pupils enough to warrant the settlement of a good teacher of music. Ten years experience in teaching and good references. Address,

E. H. GURNEY,  
SO. HANSON, Mass.

Mr. S. WESLEY MARTIN solicits engagements to conduct Musical Conventions. Also, Singing Classes (Elementary and Advanced) meeting daily and continuing from two to four weeks. Terms reasonable. Address, care of

ROOT & CADY,  
67 Washington St., Chicago.

## Correspondence.

DOWAGIAC, Mich., July, 1870.

DEAR MESSENGER:

The children of the different Sabbath Schools of this village celebrated the National Anniversary by giving a concert in a grove. The selections were all from the Prize, including "The Song of the Angel Reapers," "What Shall the Harvest be," "There's a Light in the Valley," "The Beggar by the Wayside," and other beautiful pieces which were enthusiastically received.

I think "The Prize" is the best prize ever given to "Our Sunday School."

Yours truly,  
S. W. STRAUB.

OBERLIN, Aug. 12, 1870.

DEAR MESSENGER:

The outside world has at last entirely ebbed out and left this little town high and dry. For some time past it has seemed like a second Chicago, but now it has more the appearance of a desolated hamlet.

In musical matters, the first thing to be mentioned is an organ recital, by Prof. John P. Morgan, of N. Y., Tuesday evening, July 26, for the entertainment of the pupils of the Conservatory and members of the Musical Union. It was a rich treat, and at the close a hearty vote of thanks was tendered him. Among other pieces were a Fugue, by Bach; one of A. G. Ritter's Sonatas, and a movement from Mendelssohn's Fourth Symphony. The Conservatory gave its annual examination concert, July 28.

The organ pupils, under Prof. Rice's instruction, executed their pieces in a manner that did credit to their able instructor. Pieces deserving especial notice.—A Rondo Caprice, op. 37, Buck; Fantasia Pathetica, Rink; and a Prelude, op. 37, Mendelssohn.

Prof. Steele led to the contest his battalion of Pianists and gave sufficient proof of his abilities as a teacher of the piano: The following pieces were very well executed: Sonata Pathetique, Beethoven. Selections from Haydn, a Andante Grazioso, b Allegro. G minor Concerto (first movement), Mendelssohn.

Last, but not least, to be mentioned is the vocal department, under Mrs. Helen M. Rice. She has well earned her reputation here as a fine vocal teacher. Pieces in this department deserving notice: A Duett, Sweet Zephyr, Mozart; an Italian Aria, Donizetti; a Trio from Campana; "O Madre del Sommo Amore," and a Recit. and Aria from Wm. Tell.

The Faculty of the Conservatory are earnestly endeavoring to make it one of the first in the country, and all persons, especially those who have but limited means, would do well to send for a catalogue.

Prof. S. N. Penfield, of your city, also gave an Organ Recital, but your informant was accidentally detained from being present.

A small concourse of people, numbering about fifteen hundred, assembled at the First Church to enjoy the first grand commencement concert of the Musical Union Society, numbering one hundred and fifty active members, with Prof. Rice at the Organ; Mr. Frank Davis, Pianist; and Prof. Steele a wavin' o' the baton; assisted by the Mendelssohn Quintette and the following solo talent: Home, Mrs. Rice, Soprano; Mr. G. W. Morgan, Bass. Imported, Mrs. Julia Houston West of Boston.

As a whole it was one of the finest concerts ever given here.

Heindl's rendering of Boehm's Fantasia for flute and Swiss Airs, and that beautiful Adagio, "God Save the Emperor," and variations, by Haydn, were alone worth the admittance fee. Mrs. Rice took the solo in the "Daughter of Error," and rendered it finely. Mrs. West will do well enough for such a ballad as "The Beating of My Own Heart," which she sang, but when she attempts such an Aria as "I Know that My Redeemer Liveth," she attempts to do that which she is incapable of doing.

The entertainment closed with "The Heavens are Telling." The chorus seemed to be so inspired with the spirit of that master composition, that we doubt if ever the walls of that old church listened to another such rendering of any of those great and grand choruses.

The second concert was given, Thursday evening Aug 4. The house was jammed; there being no less than twenty-five hundred people present; and as the greater part had been attending the exercises of the day, they were too tired to submit with very good grace to the crowding they received. The chorists, too, had to furnish the greater part of the music for the commencement exercises and at night were in no mood for their work. The "Club" was alone in condition for work, and played the only fine pieces of the evening.



## POODLES.

The following sensible remarks we commend to our readers, and if they want more of the same sort let them subscribe to the "Chicago Magazine of Fashion, Music, and Home Reading," one of the best periodicals of the day:

"There is one folly which some women are guilty of which even masculine fools deride, because it is so conspicuously silly. It is that of traveling on a railroad or horse car, where other people congregate, carrying with them a wretched little pink-eyed, white poodle, with a tendency to colds, and an insane wish to bark at anybody and everybody. If the two species were extinct—the women and the poodle—there would be much to be thankful for, since the dog is detestable, and the women too shallow and frivolous to be of use anywhere. I have seen those women talk to their woolly companions as if they were human, hold them up for the inspection of the disgusted company, and carry them tenderly in their arms all day, not letting the horrid little things touch their useless feet to the ground, for fear they would 'get sick and die'—a desideratum devoutly to be wished. Of course, the women are old maids, but they need not be anxious to publish the fact to the world. 'What shall I do with poor Jip?' one of them asked, plaintively, as the car on which she was traveling stopped for dinner. 'Bury him, ma'am, bury him,' said an irascible old gentleman, who had been annoyed for half a day by pink-eyes. 'Exchange him for a baby,' suggested another. It is sinful to waste so much affection upon a dog, when, at every step, human beings are pining so much for love and care,

and it reveals a lamentable want of refinement to dandle him in the arms when he has four legs to make use of. If some of those lady dog fanciers could hear the audible comments which are bestowed upon them by the people who are annoyed by their conduct, they would refrain from carrying and carressing them in public, and no longer be ambulances for dissipated and luxurious poodles."

## Rising Above Trouble.

Henry Ward Beecher has the following beautiful thought on rising above the troubles of life:

When the birds are flying over and the fowler lies in wait for them, if they fly low, at every discharge of the fowler's gun some fall, some are wounded, and some, swerving sideways, plunge into the thicket and hide themselves. But you will find that immediately after the first discharge of the gun, the flock rise and fly higher. And at the next discharge they rise again, and fly still higher. And not many times has this plunging shot thinned their number, before they take so high a level that it is in vain that the fowler aims at them, because they are above the reach of his shot.

When troubles come upon you, fly higher. And if they still strike you, fly still higher. And by and by you will rise so high in the spiritual life, that your affections will be set on things so entirely above, that these troubles shall not be able to touch you. So long as the shot strike you, so long hear the

word of God saying to you "Rise higher."

## The Anatomist to His Dulcinea.

(In the following physiological strains a new field of work for poets (?) and song writers is suggested. We respectfully commend it to their careful consideration.) ED.

I list as thy heart and ascending aorta  
Their volumes of valvular harmony pour;  
And my soul from that muscular music has  
Caught a  
New life 'mid its dry anatomical lore.

Oh! rare is the sound when thy ventricles throb  
In a systolic symphony measured and slow;  
When the auricles answer with rhythmical sob,  
As they murmur a melody wondrously low!

Oh! thy cornea, love, has the radiant light  
Of the sparkle that laughs in the icicle's sheen;  
And thy crystalline lens, like a diamond bright,  
Through the quivering frame of thine iris is  
seen!

And thy retina, spreading its lustre of pearl,  
Like the far-away nebula, distantly gleams  
From a vault of black cellular mirrors that hurl  
From their hexagon angles the silvery beams.

Ah! the flash of those orbs is enslaving me still,  
As they roll 'neath the palpebræ, dimly translucent;

Obeys in silence the magical will  
Of the oculo-motor-pathetic-abducent.

Oh! sweet is thy voice as it sighingly swells  
From the faintly quivering chordæ vocales;  
Or rings in clear tones through the echoing cells  
Of the antrum, the ethmoid and sinus frontales.

A countryman in a Detroit factory bet the engineer a dollar that he could seize the fly wheel and hold it. He seized it, and was picked up on a pile of bricks outside the building, with a window sash for a necktie.

## The PALM—What is Said of it.

I like Mr. Wyman's book, because it is so well calculated to meet the wants of all grades of musical societies, from the "Grand Jubilee Chorus," to the Country Singing School. The singing teacher who takes pride in doing his work well, and would wear the "Palm," will do well to use it.

JAS. McGRANAHAN,  
Lindenville, Ohio.

I think the New Music Book well deserves the name "Palm."

In typographical arrangement, clearness of style, and general treatment of the subject, and the amount of pleasing and substantial music, the work is unsurpassed.

I shall commend the "Palm" to all my classes and lovers of music. JAMES S. MARSHALL,  
Paulton, Pa.

The "Palm" is like its author—"Alive," and tremendously "Go ahead." C. C. CASE,  
Gustavus, Ohio.

From what I have seen of Mr. Wyman's New Book, "The Palm," I take great pleasure in recommending it to choirs and singing classes.

WILL. S. LEACH,  
New Lebanon, Pa.

I like the "Palm" and am going to use it.

S. A. COLLINS,  
Russellville, Ohio.

After having carefully examined Mr. C. M. Wyman's New Book, "The Palm," I unhesitatingly pronounce it one of the best of its kind.

J. N. GOOLMAN,  
Eddyville, Iowa.

I have received a copy of "The Palm," and am much pleased with it. It contains a good variety in all departments.

L. B. STARKWEATHER,  
Rockford, Ill.

I have examined "The Palm" (the New Book of Church Music, by C. M. Wyman), and think it contains the best selections of any book I

have seen for a long time. Shall introduce it in my choir the coming fall.

S. H. BROWN,  
South Gardner, Mass.,

No one can sing under Mr. Wyman's direction without being impressed with his strength. His New Book, "The Palm" has this among its other good characteristics, and will carry great influence wherever it goes.

H. S. HARRISON,  
Lafayette, Ind.

## PALMER'S NORMAL COLLECTION.

### WHAT THE PRESS SAY OF THE BOOK AND ITS AUTHOR.

"One of the best of teachers and writers of sacred music in this country is H. R. Palmer of Chicago."—*N. Y. Independent*.

It is just such a work as might have been expected from a man of such large musical experience and generous culture as Prof. Palmer."—*Chicago Tribune*.

"Few men of his age, in any profession, have ever achieved a more positive success than H. R. Palmer."—*Chicago Evening Post*.

"Mr. Palmer brings the very best ability to the preparation of such a work, for he is not only one of the most popular composers of church music of the day, but he has had a vast experience in organizing and conducting musical conventions and Normal Schools. \* \* \* Indeed this has been pronounced by competent authority to be the best anthem book for American singers that has ever been published."—*Chicago Times*.

Mr. Palmer has a genius for his work, and he has put much of it in the present volume.—*Interior*.

Price \$1.50 or \$13.50 per doz.

Address, ROOT & CADY, Chicago.

## Root & Cady's Musical Bulletin FOR SEPTEMBER.

### VOCAL.

**The Banner of the Fatherland.** Song and chorus. By G. Friedrich Wurzel. D 3. 30

A soul-stirring war song, dedicated to the friends of Prussia.

Raise the proud banner, Fatherland dear;  
Millions of hearts beat with love for thee here,  
How it came flashing over the main,  
Prussia has sent forth her eagles again!

**Base Ball.** Song and chorus. By John Smith. F 3. 30

We've a game in this land and a noble game too,  
That don't suit the professional, card dealing crew,

For its one that is honest and open and true,  
'Tis our glorious National Base Ball.

**Angel Nettie Bane.** Song and chorus. Words by Frank Dumont; music by Fred. B. Naylor. C 3. 35

This song is sung by Duprez and Benedict's celebrated minstrel troupe, and the favor with which it has been received by their audiences has induced us to publish it in sheet form.

**Annie Snow.** Song and chorus. Words and music by S. Wesley Martin. C 3. 35

A truly beautiful song, by an author already well-known to the musical public as a popular teacher and composer. The chorus is remarkably fine.

**Bonnie Annie Lee, or I'm Home Again.** Song and Chorus. Words by Innis More; music by J. P. Webster. C 3. 35

All other joys are cauld and tame  
And blessed thrice is he  
Who finds in love a welcome home,  
— My bonnie Annie Lee.

**Counting Baby's Toes.** Song. Words by Mrs. Emily Huntington Miller; music by James Harrison. B flat 4. 40

One is a lady that sits in the sun,  
Two is a baby and three is a nun;  
Four is a lily with innocent breast,  
Five is a birdie asleep on her nest,  
Six is a horseman riding with speed,  
Seven is his footman and eight his steed,  
Nine is the mother so graceful and tall,  
Ten is the wee one the dearie of all.

**Daughter of the Isles.** Song & chorus. Words by E. H. Barnes; music by S. Wesley Martin. G 3. 35

Another fine melody by Mr. Martin. The words are not as good as those usually selected by him, but the excellence of the music more than makes up for any defects in this respect.

**Ernie Morie.** Song and chorus. Words by Luke Collin; music by J. P. Webster. A flat. 3 35

The moon is in its summer glow,  
And flooding earth with splendor,  
Enduing all the realm below  
With beauty rare and tender.  
But what to me these peaceful vales  
And hills all bathed in glory,  
My light is out, my heart bewails  
The loss of Ernie Morie.

**Fatherless.** Song and chorus. Words and music by A. W. Havens. B flat 2. 35

A new song by the author of "The land that is fairer than Day."

Pity the fatherless, motherless boys,  
Deal with us kindly, we pray;  
O let us feel, if it's only for once,  
Some one has cheered us to-day.

**Good Luck.** Song and chorus. Words by L. J. Bates; music by J. P. Webster. F 2. 30

**O Father Take My Hand.** Sacred song and chorus. Words by Nellie A. Anderson; music by J. P. Webster. 30

The first of these two songs contains the right ideas on this subject, the melody is easy and pleasing. The sacred song is one of Mr. Webster's best compositions.

**It's True, 'Twas in the Papers.** Song and chorus. Words and music by Frank Howard. B flat 2. 30

Another Song from the prolific Howard. How hard he must work to give the public so many compositions. This song is more especially for those who have unlimited confidence in "what the papers say."

**Where'er the Heart to True Heart Beats.** Popular song. Words by H. C. Watson, Esq.; music by Robert Goldbeck. A flat 4. 30

Where'er the heart to true heart beats,  
There is the true home found,

It is not in one quiet spot,  
It owns no narrow bound.  
'Tis human sympathy divine  
That makes the home complete,  
E'en should we meet in foreign lands.  
'Tis home where'er we meet.

**Papa, Help Me Across.** Song and chorus. Written and composed by A. T. Gorham. B flat. 3. 30

The following incident gave rise to this song. A beautiful little girl residing in Itasca, N. Y., while lying upon her death bed, just before her last exclamation, "Papa, take hold of my hand and help me across." Her father had but recently died.

**The Old Kitchen Floor.** Song and chorus. Words furnished by D. L. Moody, Esq.; music by James R. Murray. C 2. 50

This has an easy, flowing melody, good words, interesting subject, and a fine lithograph title page of an old-fashioned kitchen floor and its surroundings.

**I Love to Think of Thee.** Song. Words by Dexter Smith, Esq.; music by J. R. Murray. C 3.

The words of this song will be found on the first page of this paper. The music has elicited high praise from those who have sung it.

### INSTRUMENTAL.

**The Four Sisters.** For the piano. By Edward Hoffman.

No. 1. Adelina Polka. D K 4. 50  
No. 2. Isabella Waltz. D K 4. 50  
No. 3. Carlotta Galop. D K 4. 60  
No. 4. Henrietta Mazurka. D K 4. 50

This set of piano pieces are a little harder than "Bridal Flowers," by the same author, but are fully as useful for teaching purposes and quite as brilliant. Published with fine tinted lithograph title page.

**The Whippoorwill.** Grand Fantasia by Edward Hoffman. D K 5. 10

This composition is played by Mr. Hoffman, with even more success than his world wide popular Fantasia, "The Mocking Bird." In it is represented the music of the Whippoorwill, the tinkling of bells, a shepherd's song, etc.



**Music in this Number.**  
**Duet & Chorus**—Merry Christmas.  
**Quartet**—Death of the Year.  
 Gentle Smiles.  
 " Peaceful be thy Sleep.  
**Quartet & Cho**—Silver Wedding Day.

## Poetry.

Copyrighted and published, with appropriate music  
 in sheet form, by Root & Cady, 67  
 Washington St., Chicago.

### It is better Farther On.

BY JAMES R. MURRAY

From the Golden Land above us,  
 To our weary hearts and lone,  
 Comes a voice of angel sweetness,  
 "It is better farther on!"  
 Grief and pain may now oppress thee,  
 Joy and hope and friends be gone;  
 Faint not, heart, thy rest is coming,  
 "It is better farther on."

Are thy feet all bruised and weary,  
 Is thy journey long and lone;  
 Do the hours seem sad and dreary,  
 "It is better farther on!"  
 Here our loved are first to leave us,  
 Here we sing with saddened tone,  
 Here our eyes are dimmed with weeping,  
 "It is better farther on."

#### Chorus.

It is better, yes, 'tis better,  
 Bid the shadows and your fears be gone,  
 Hear the voices ever sweetly saying,  
 "It is better, better farther on."

### Something For Piano Teachers.

BY A WELL KNOWN CONTRIBUTOR.

To the better class of piano teachers  
 in small cities and country towns this  
 problem is the one oftenest presented,  
 namely: *To take a pupil just able to pound  
 out a polka (so that it sounds as thorough-  
 ly uncomfortable as most people feel  
 when sitting for a photograph), and in  
 one quarter or so to advance her to the ability  
 of playing elegant "character pieces" suitable  
 to the drawing-room.*



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ROOT & CADY,

PUBLISHERS.

Vol. VIII.]

CHICAGO, DECEMBER, 1870.

[No. 12.]

The work to be done consists in de-  
 veloping the pupil's execution far be-  
 yond its present limits, and at the same  
 time cultivating a faculty that has hith-  
 erto been neglected in her musical  
 studies—that of *discriminative emphasis*.  
 By this is meant, the ability to so em-  
 phasize a melody surrounded by arpeg-  
 gios or other embellishments, that the  
 melody stands out plainly from the ac-  
 companying parts, and this without  
 any sacrifice of the distinctness of the  
 embellishments. A piece may be com-  
 pared to a picture; some principal ob-  
 ject occupies the foreground and be-  
 comes the ruling idea of the picture.  
 This central figure may be associated  
 with others that bear a subordinate re-  
 lation to it. Over all is the ethereal  
 canopy more or less significant with

clouds; in the background, objects fade  
 away in the dim distance, while under-  
 neath is the all important yet unnoticed  
 mother earth. None of the elements  
 can be spared. Yet in a powerful pic-  
 ture it is only by an effort that we with-  
 draw ourselves from contemplating the  
 central figures, and give our attention  
 to these various accessories.

So it is in a good piece of music. In  
 every successive stanza of the piece  
 there is one ruling melody. Beneath  
 this is the bass; and the chords, arpeg-  
 gios or other embellishments constitute  
 the back-ground. We do not desire to  
 have our attention particularly called  
 to these subordinate parts, but we must  
 feel sure that each is in its appropriate  
 place, or we experience no satisfaction  
 in listening to the performance.

To bring a pupil into this manner of  
 regarding the pieces she studies, and  
 of effecting a performance in accord-  
 ance with the new light, is a task of  
 considerable difficulty. Her ear must  
 be cultivated by the most careful ex-  
 amples. The pieces selected for prac-  
 tice must be such as have enough mu-  
 sical interest to reward a patient study.  
 Yet they must be pleasing when first  
 heard, or the pupil will not undertake  
 them with enthusiasm. I am accus-  
 tomed to give the pupil a choice out of  
 a dozen or more pieces of similar diffi-  
 culty, all good and conducive to some  
 needed excellence of performance. I  
 play them over, repeatedly if need be,  
 until some one strikes her fancy, and  
 this one I assign for a lesson. In this  
 way I generally secure enthusiastic  
 practice which doubles the rapidity of  
 the progress. This also is Mr. Wm.  
 Mason's way.

Now, fortunately, the world is very  
 wide, so by some search I have been  
 able to find a great variety of pieces  
 which just fit into this stage of educa-  
 tion. And this stage, too, is a very in-  
 teresting one; it interests the scholar,  
 because here she becomes able to play  
 pieces that are elegant enough to be  
 proud of, and complicated enough to  
 render them interesting for a long time.  
 To the teacher it is interesting, because  
 here we make the most reputation.  
 For the pieces beyond the fourth grade  
 are so difficult as to be beyond the crit-  
 icism of average hearers, so we get no

credit, however well our scholars may perform them. But to take a pupil who can just thump out an average polka, and in nine or ten lessons have her playing such a piece as "Love in May," looks like a glorious thing to do; whereas in fact it is quite easy—if one knows how to go to work.

Within the past year Root & Cady have published a set of TWELVE DRAWING-ROOM STUDIES by William Kuhe, the distinguished piano teacher in London, which just fit nicely in this department of the teacher's work. I propose to give here a short notice of them *seriatim*. It is intended that the teacher select the particular one adapted to the scholar's necessities.

No. 1. ROMANCE FROM JOSEPH. This is a study on the *tremolo*. Before proceeding to the study proper, I insist on the melody being well phrased in its simple form. It begins:



The short slurs above the notes are not given in the copy before me, but they are necessary to express the elegant delivery of this melody. The tremolo itself comes in this form,



and affords admirable practice in playing lightly with the thumb and first finger, while the fourth and third fingers accent a melody. This is a very hard thing to do, but however troublesome it may be at first, much practice will make it easy.

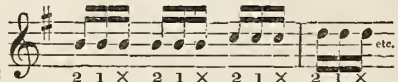
No. 2. 'TWERE VAIN TO TELL.—This is a study of repeated notes. The phrasing of the melody is not correctly marked in the copy before me. It begins:



And the slurs show exactly how the melody ought not to be played. The following is the correct marking:



The repeated notes are triplets:



No. 3. L'ELISIR D'AMORE. A study in staccato playing. I suppose the melody is played with a finger staccato, and the variation, with the wrist.

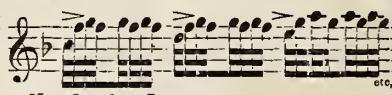
No. 4. OFT IN THE STILLY NIGHT. A very beautiful melody used as a study for *legato* playing. The variation comes in thus:



Pod.

This piece is very effective for parlor performance, and is exactly in the line of the proper work of this grade.

No. 5. ROBIN ADAIR.—A study of the shake. In the variation the melody notes should be accented as I have marked here:



No. 6. MY LONGING IS ON THE COLD GROUND.—This is a study of grace notes which come in this form:



But space forbids so full mention of the remaining numbers. It must suffice to say that No 7 is on the air, "The Blue Bells of Scotland," which introduces scales; No. 8, *Casta Diva*, the *cantabile*; 9, *Russian Hymn*, reversed positions; 10, A study in thirds; 11, *Ah Che la Morte*, arpeggios; 12, "Charlie is my Darling," octaves. Of these, Nos. 7, 8 and 10 are exceedingly effective and valuable.

I would also call the attention of teachers to the three pieces for study

and recreation by H. A. Wollenhaupt. No. 1 is *Blanche Valse Melodieuse*; No. 2, *The Rosebud Polka Rondo*; No. 3, *Marie Polka Mazurka*. I have used several copies of these with fine success. They conduce to an elegant and tasteful style of performance, and are very fresh and melodious.

This long communication yet lacks that I call attention to the very important aid in this grade of teaching, that is derived from the regular use of Mr. Mason's system of accent exercises, and the two-finger exercise derived from Liszt. Any pupil of Mr. Mason will acknowledge the force of this suggestion. No exercises I have ever tried were at once so interesting and effective.

### Music in the Ground

Is something more wonderful than "music in the air," of which the favorite song has so often told us.

There is a sea beach at Manchester, near Caye Ann, Massachusetts, which is remarkable for its "musical tone." As you step briskly over it, a distinct and somewhat clear, shrill note is heard, which seems to have the pitch of the first C above middle C. By scraping, or shuffling the foot over the sand, the tone may be prolonged, and it is loudest when the sand is driest. Hugh Miller mentions a similar phenomenon on a beach upon the coast of Scotland.



### Mr. Root's Corner.

It is a common saying that we get knowledge by experience, but it is not commonly said that we get it in no other way, still this is true.

We begin as infants with no knowledge; wants and desires are given, but no knowledge. This only comes by our acts or experiences, and from the first effort to grasp the moon not a conscious act takes place that does not bring knowledge.

Our first knowledge is small, often incorrect, often, alas, of what is bad, but this is plain, we begin with nothing and make up a stock of knowledge by what we do.

The mind and body both unite in all acts that bring knowledge.

Some kinds of knowledge require very little bodily action, and some a great deal.

Mathematics is a specimen of the first, and music of the second.

A sum in addition may be performed with no bodily action, but a piece of music cannot.

The advantage we derive from an act is in proportion to its correctness and completeness. Even the sum in addition, which is mainly a mental process, is more fully known if fully carried out by some bodily act.

The piece of music brings knowledge exactly commensurate with its performance.

The one who can play a piece of music knows something about it that the finest critic does not know if he cannot play it; that is, the player is conscious of sensations from his action which others cannot know.

An act may be partial or incomplete, and the knowledge that comes from it will always agree with it in this respect.

Therefore we know better as we do better in everything.

Were the world in order, the ability to make music would be as universal as the ability to speak the mother tongue. Children would begin to sing sounds as soon as they begin to speak words, and with every effort would come new knowledge in one as well as in the other.

But observe; there is a kind of knowledge which comes from acts of the feelings or emotions, and another which comes from acts of the intellect or reasoning powers. All new sensations bring us new knowledge as really as all new thoughts.

Music is mostly emotional with every one, but with children there is nothing else at first. They make musical sounds simply because the act produces pleasant sensations on their emotional nature. There is nothing intellectual in the operation excepting what may be in the effort to imitate—imitation being the only avenue then, as it is the principal one always, for the acquisition of musical knowledge.

If, then, musical instruction could begin with every one as it should, it would be like the beginning of speaking. When the little one first becomes conscious that the sounds "ma-ma" are somehow connected with the object the most important in the world to her, she tries to utter them—at last she succeeds, and this begins her knowledge of language. By the way, no one stops her by saying that she must not speak until she has been to school and learned her letters, for the true order is to learn to speak first, and let all the secondary things of language come afterward. So in music. First a tone or two, then little tunes or parts of tunes, then, at the proper age, such things of theory

and notation as are adapted to the child's state.

But it must not be forgotten that notation and all the theoretical part of the subject are not necessary to music. It may exist without any written or spoken theory.

An emotional nature, with a good voice or apt fingers, may fulfill the great uses of music without having studied theory or notation at all, or what is worse than no theory, while still saying that a sharp raises a note a half a tone, or other common absurdities.

Ignorance and incorrectness in the theory of music is tolerated, because it is the secondary and comparatively unimportant part of the subject. If a person sings or plays well, those who listen do not care what his knowledge of the "rules" may be, whether he learned his piece by note or by rote, whether he calls a measure a bar, or an interval a tone; all this is utterly indifferent to them, so long as they derive the benefit and pleasure of a fine performance.

We are accustomed to say that people on the whole do not know as much about music as they do about mathematics, because they tolerate such poor theory in one and require such exactness in the other; but the true reason for this is found in the nature of the two subjects. Mathematics can be nothing if its theory is not intellectually exact, while music may be much without any theory at all, and being so, much of the emotions and bodily organs may be fine in spite of incorrect theory. When a person makes poor music, with voice or instrument, the most correct theory, perfect ideas of notation, ready reading, and all the rest of the secondary part of the subject

will not save him; he will fail in the main thing, and his pupils will get more harm from the poor example than all the correct theory in the world could make up. It should here be said that every voice produced well is good and agreeable.

This rule is subject to no more exceptions in singing than in speaking.

Teachers, do we see that our first and best knowledge of music should be of the thing itself, and our second of its theory and notation?

### A Beautiful Thought.

SOMETIME—It is the sweet, sweet song, warbled to and fro among the topmost boughs of the heart, and filling the whole air with such joy and gladness as the songs of birds do when the summer morning comes out of darkness, and day is born on the mountains. We have all our possessions in the future which we call "sometime." Beautiful flowers and singing birds are there, only our hands seldom grasp the one, or our ears hear the other. But oh, reader, be of good cheer; for all the good there is a golden "sometime," when the hills and valleys of time are past; when the wear and fever, the disappointment and the sorrow of life are over, then there is a place and the rest appointed of God. Oh, homestead, over whose roof fall no shadows or even clouds; and over whose threshold the voice of sorrow is never heard; built upon the eternal hills, and standing with thy spires and pinnacles of celestial beauty among the palm trees of the city on high, those who love God shall rest under thy shadows, where there is no more sorrow nor pain, nor the sound of weeping, "sometime."—GEO. D. PRENTICE.

## MERRY CHRISTMAS.

Words and Music by J. R. MURRAY.

**Lively.**

Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas bells, O sweet-ly, sweet-ly chime; Let your hap-py mu-sic on the

Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas bells, O sweet-ly, sweet-ly chime; Let your hap-py mu-sic on the

**Slower.**

breez-es swell, O mer-ry, mer-ry Christmas time. 1. Peace on earth, good will to men, O an-gel sing-ers sing a-gain, While

breez-es swell, O mer-ry, mer-ry Christmas time 2. Ban-ish ev'-ry thought of care, Let mirth and mu-sic fill the air, Let



# MERRY CHRISTMAS.—CONCLUDED.

181

Lively.

hearts and voic - es here be - low Send back the glad re - frain. O Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas bells, O

words of cheer and smiles a-bound, And glad-ness ev' - ry-where. O Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas bells, O

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is a bass line in bass clef. The key signature is one sharp (F#). The tempo is marked 'Lively.' The system concludes with a double bar line.

sweet-ly, sweet-ly chime; Let your hap-py mu-sic on the breez - es swell, O mer-ry, mer-ry Christmas time.

sweet-ly, sweet-ly chime; Let your hap-py mu-sic on the breez - es swell, O mer-ry, mer-ry Christmas time.

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the melody and accompaniment, ending with a double bar line.

## THE DEATH OF THE YEAR.

Words by A. H. POE. Music by P. P. BLISS.

1. Hush! 'tis the death of the year— The watch-ers are speechless and pale. The mourners are gath-er-ing near—

2. Deep-er and deep-er the knell, The fu-ner-al train moves by; The north wind is ring-ing the bell,

3. An-them's of peace now we sing, Through death is a new life won; As from the dead arms of the King

The first system of the musical score consists of four staves. The top staff is in 4/4 time with a key signature of one flat (B-flat). It contains the melody for the first three verses. The second and third staves are in treble clef, and the fourth staff is in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

List to their des-o-late wail! The black trees stand, Like a mail-clad band, Drear-i-ly cast-ing their

Far o'er the moun-tain top, high; The sad sound waves Through the vales and caves. Bright-ly the lightning torch

Ris-eth his new-ly crowned son. So in that day, When earth fades a-way, Win-try and drear, from our

The second system of the musical score continues the melody from the first system. It also consists of four staves in the same 4/4 time and key signature. The lyrics continue across the staves, with hyphens indicating syllables that span across measures. The bottom staff of this system has vertical lines (pedal points) underneath it.



# THE DEATH OF THE YEAR.—CONCLUDED.

183

*Rit.*..... **CHORUS.**

The musical score for the first system consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal staff. The tempo marking 'Rit.' is above the first measure, and 'CHORUS.' is above the final measure. The key signature has one flat (B-flat), and the time signature is 4/4.

crowns a - way; The black trees stand, Like a mail-clad band, And the wa - ters pray, The wa - ters pray. Toll! toll! the

gleams be - fore; The sad sound waves through the vales and caves, Ah! the night is sore, The night is sore. Toll! toll! the

lead - en eyes, So in that day When earth fades a - way, May the glo - ry rise, The glo - ry rise. Toll! toll! the

The musical score for the second system consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal staff. The key signature has one flat (B-flat), and the time signature is 4/4.

bell sounds on, Toll! toll! the bell sounds on, Flowers, and wreaths, and crosses of snow, Are kiss-ing his bier, kissing his bier.

For the brave old year;

bell sounds on, Toll! toll! the bell sounds on, Flowers, and wreaths, and crosses of snow, Are kiss-ing his bier, kissing his bier.

## THE SONG MESSENGER.

J. R. MURRAY, EDITOR.

CHICAGO, DECEMBER, 1870.

TERMS.—60 cents a year. To clubs of ten or more, 50 cents each—invariably in advance. Single copies 8 cents. Issued on the first of every month.

## SPECIAL NOTICE.

## The Song Messenger for 1871.

With the January number the SONG MESSENGER enters upon its ninth volume. The success of the paper as a musical journal for the people has been unmistakable. We are determined to make it still more worthy the support of the musical public, and in furtherance of this design announce the following important changes:

**ENLARGEMENT.** THE SONG MESSENGER HEREAFTER WILL BE DOUBLE ITS PRESENT SIZE IN EVERY PARTICULAR, viz:

## FORM.

The new form will be similar to that in which we have usually printed the "Song Messenger Extra," or twice the width of its present one.

## NUMBER OF PAGES.

The paper will have SIXTEEN PAGES, which in this enlarged form will be equal to THIRTY-TWO pages of its present size.

## DRESS.

It will have new and beautiful type throughout.

## CONTENTS.

The best articles which brains can produce and money purchase, will be procured for the columns of the SONG MESSENGER, including stories, musical sketches, essays, etc. Already some of the most prominent writers and critics of the day have been engaged to write for it, and negotiations with others are pending. While the paper will continue to be a paper for the people, it will also, we believe, possess attractions for those more advanced in musical science and culture. Among other important additions, our department of "Music Here and Elsewhere," will be so enlarged as to give each month, a complete account of all the important musical events, not only in this country but in Europe.

## MUSIC.

In addition to the usual variety of glees, quartets, part songs, etc., we shall give *each month* a fresh new POPULAR SONG AND CHORUS, with *preludes, accompaniments*, etc., just exactly as it will appear in SHEET FORM; this piece alone would cost at the music stores THREE TIMES the price asked for the *whole paper*!

## PRICE.

These important changes necessitate a slight advance in the price, which will hereafter be one dollar per year, instead of sixty cents, an advance not at all commensurate with the additional advantages secured to subscribers by the enlargement of the paper.

## SUPPLEMENT.

There will be given to every purchaser of the January number a large and valuable supplement, containing besides much interesting reading matter, two pieces (four pages) of our latest and best sheet music, one vocal and one instrumental, as follows: "Grandfather's Darling," song and chorus, by Frank Howard, "Tromb-al-ca-zar," for piano, a beautiful arrangement from Offenbach, by F. W. Root. The aggregate cost of these pieces, at the music stores, amounts to more than one-half as much as is asked for a *whole year's subscription*!

## SUBSCRIPTIONS.

Do not delay in sending in your subscriptions. Send in your names AT ONCE, if you would be sure of obtaining the first number of the volume and the valuable supplement which will accompany it.

Further important announcements will be made in the January number. Look out for it.

## Silver Wedding.

The Silver Wedding Song published in this number of the SONG MESSENGER was written for and sung at the anniversary of Mr. and Mrs. Geo. F. Root's silver wedding, which was celebrated on the evening of Nov. 9th, ult., together with Mr. Root's fiftieth birthday, and his second son's (Charles Towner) twenty-first birthday. An interesting and amusing feature of the evening's

entertainment was the performance of the "Silver Wedding Polka," composed by F. W. Root, which was performed upon the piano, with a toy bugle, whistle, rattle, "cuckoo," &c., (played by various members of the family) for accompaniments. We suggest the publication of this composition, believing it will be immensely popular wherever performed. The piece, with the toy instruments necessary to its performance, could be sold for a comparatively small sum, and the benefit as well as amusement derived from it would be very great.

Our best wishes go with Mr. and Mrs. Root in their journey to the Golden Wedding day, and we are sure we can desire nothing better for them than that the interval between silver and golden wedding be as happy and blessed as that between their marriage and this "silver" anniversary.

Subscribers who receive the paper with a red mark upon it will understand that their subscription expires with that number.

Just as we are going to press we learn that Mr. Bassini died on Saturday, Nov. 25, at 3 p. m.

We have no words now to express our feelings at this great loss, but will speak more fully of our beloved friend in the next number of the MESSENGER.

J. M. Stillman's address is care of Root & Cady, Chicago, Ill.



## Music Here and Elsewhere.

The most important musical occurrence of the past month was the series of six grand concerts given by Theodore Thomas' celebrated orchestra. Words fail to express the excellence of these performances, and the perfect execution to which these musicians have attained. It is said, and we believe, truly, that this band of artists is excelled by the best orchestras of the old world in point of numbers only. It is gratifying to announce that the large auditorium of Farwell Hall was filled each evening of the six with highly appreciative audiences. Mr. Thomas was assisted by Miss Anna Mehlig, the celebrated pianiste, who made her first appearance before a Western audience at these concerts. Her fame, which had preceded her, led us to expect great things, but the half was not told us. We are inclined to consider her the best lady pianist of the age. We wish we had space to speak of the programmes of each evening, in detail, but for the present must let the above remarks suffice. Mr. Thomas returns here in the spring.

Miss Clara Louise Kellogg gave two concerts Wednesday and Thursday evenings, Nov. 16 and 17, in Farwell Hall, assisted by Mr. James M. Wehli, the world renowned pianist, Mr. Wm. Mac Donald, (tenor), Signor P. Randolf, baritone, and Mr. Geo. W. Colby, director and accompanist. Miss Kellogg followed too closely in the wake of the Thomas' orchestra to secure the full houses she deserves, but her audiences were respectably large and intelligent. Her singing seemed to be far more effective than it was last year, and her manners and style of dress show a great improvement on the "Grecian bend" of last season. Her voice has a richness and sweetness peculiar to itself, her execution is perfect, and we Americans may justly feel proud of "Kellogg, the unrivaled."

The choir of the Centenary M. E. Church gave a concert Nov. 17, under the direction of Mr. J. A. Butterfield, its conductor. The singing throughout showed very clearly the efficiency of the Director the people of the Centenary Church have had the good sense to select to lead them in the musical exercises of the church. Mr. Butter-

field is a gentleman in every sense of the word has had a large musical experience, is a fine composer, and well deserves the high esteem in which he is held, not only by the Church community with which he is connected, but by all who have the good fortune to know him. Mr. Buck, the eminent organist, added largely to the interest of the occasion by his solo playing. His selections were "Marche Religieuse," Adam; "Theme" and variations from the "Serenade for Stringed Instrument," op. 8, Beethoven; concert fantasia on the prayer from "Der Freischutz," Lutz; and the overture to "Tannhauser," by Wagner.

Mr. W. S. B. Mathews, the organist of the church, accompanied the choruses with his usual skill and good taste.

The Russian Troupe of male singers gave a series of three of their excellent concerts in Farwell Hall, commencing Nov. 23. This troupe, to be appreciated, needs but to be heard. They gave some of the finest specimens of male quartet and chorus singing we have ever heard. No one should fail to hear them who has the opportunity.

Dr. Perabeau bade farewell to Chicago in a concert given for his benefit at Crosby's Music Hall, Nov. 16.

We have just received the catalogue of the Oberlin (O.) Conservatory of Music. The school is in a very flourishing condition, having on its list the names of 263 pupils.

Miss Adelaide Phillips is giving concerts this season, assisted by Levy the cornetist and others.

## Answers to Correspondents.

Will the authoress of the poem, "*It is well with the child,*" send us her address?

J. F.—We believe the Baker family to be natives of America, but do not know where they reside at present.

In playing or singing a measure represented as follows,  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$  the eighth note should not be struck or sung until the hand in beating the time has reached its "upward rest."

A. T. G.—Yes, it is *always* necessary in preparing MS. for publication to write on but one side

of the paper. MS. neatly prepared in this way takes precedence over that written in any other way.

It is desirable and customary to print the "time marks" at the beginning of the chorus in songs as well as at the beginning of the piece.

In preparing songs for publication it is well to print or write the words in with the music when this can be done neatly and without crowding.

Mrs. M. E. W.—A Rondo is a piece of music of a construction similar to the ordinary polka or schottische of three strains, with a light, rollicking movement, each strain leading round to the first strain, with which the piece closes.

R. P. T.—"H. M." attached to tunes means "Hallelujah Metre."

"Murray's Chant," in the TRIUMPH, should ordinarily be sung in strict time, though a little ritard near the close produces a good effect.

"What is nine-eight measure called?" We know of no better name than "nine-eight."

J. R.—"How many accents in nine-eight and twelve-eight measure?" Three in nine-eight, one heavy and two light. Four in twelve-eight, one heavy and three light.

We consider Carlo Bassini's books the best for your purpose.

We know of no work on the "Pronunciation of Musical Terms."

A. B. C.—"Moderato" means a moderate degree of movement, neither too fast nor too slow.

## Personals.

Besides conducting the music in the First Congregational Church in this city, Mr. P. P. Bliss is busy with convention work. A report of his last convention will be found in this number.

J. M. STILLMAN, a growing convention leader, has held conventions recently in the following places in New York: De Kuyter, Clarksville, Leonardsville and Little Genessee. He says, "I am using the 'Palm.' I liked the book exceedingly well at first, and I like it better and better the more I use it."

HENRY HARRING is still at Trenton, N. J., a severe affection of the throat having prevented him

from accepting the offer made him by the people of Yonkers, N. Y., to take up his residence with them.

Z. M. PARVIN is teaching successfully in Bardolph and Bushnell, Ill. His school at Bardolph numbers one hundred and twenty-five pupils. He writes, "I use the 'Palm.' All like it."

MARRIEN, at South Bend, Ind., Oct. 31st, Mr. W. E. WAUGH, of Albia, Iowa, to Mrs. EMMA CUMMINGS, of South Bend.

We are sure that the South Bend Normals will all unite with us in wishing the happy pair a prosperous and happy future.

S. C. HARRING is teaching in the public schools of Mansfield, Ohio.

D. S. HAKES is at Ft. Atkinson, Wis., busy as ever in teaching classes and private pupils.

W. B. RICE has accepted the position recently tendered him of teacher of music in the Geneva (Ohio) Normal School.

Mr. S. WESLEY MARTIN held a convention in Farmer City, Ill., the second week in November. His further engagements are a four weeks' term, from Nov. 18 to Dec. 15, same place, and conventions in Clinton, Ill., Dec. 19, and Chatsworth, Ill., Dec. 26.

ARTHUR BAKER, author of "Grandmother's Cot," is teaching in classes in Independence and vicinity. He reports work enough on hand or engaged to keep him busy until the "next Normal." Glad of it.

W. W. BENTLEY is about to move South. His address after next month will be Thomasville, Ga.

H. R. Palmer conducted the State Convention of Minnesota at Red Wing, Oct. 25, at Waverly, Iowa, Nov. 1, and at Lincoln, Ill., Nov. 8. His engagements for the immediate future are as follows:

Warsaw, New York,	December 6, 7, 8 and 9.
Sardinia "	" 13, 14, 15 and 16.
Anamosa, Iowa,	" 20, 21, 22 and 23.
Washington, Ill.,	" 27, 28, 29 and 30.
Ottawa, Ill.,	January 3, 4, 5 and 6.
Cedar Rapids, Iowa,	" 10, 11, 12 and 13.

Other engagements will be given next month. The "Normal Collection" plays an important part in all these conventions, and the favor with which it is received by the people sustains our previous opinion that it is the best book of the kind in existence, too, which is saying a great deal, but we believe not too much.

## GENTLE SMILES.

Words by L. P. VENEN.

Music by F. W. ROBT

1. Fain would I ev-er greet Gentle smiles! Gentle smiles! For youth and love so meet, Gentle smiles! Gentle smiles! Sweeter than polished word, True friendship's

2. Like an- gel's eyes they gleam, Gentle smiles! Wak- ing some fair - y dream, Gentle smiles! The sunshine of a tear, Or born of

sire re- ward— O give me gen - tle smiles, Gen - tle smiles! Gen - tle smiles!

love, how dear! O give me gen - tle smiles! Lov - ing smiles!

3.  
Ah, how they soothe the heart,  
Gentle smiles!  
So free from studied art,  
Gentle smiles!  
Brighter than diadems  
Sparkling with precious gems,  
The light of gentle smiles!  
Sunny smiles!

4.  
As healing balm they come,  
Gentle smiles!  
Sacred to ev'ry home,  
Gentle smiles!  
When age hath dimmed the eye,  
And life's eve draweth nigh,  
How welcome gentle smiles,  
Blessed smiles!



# PEACEFUL BE THY SLEEP. (SERENADE.)

187

*Sostenuto.*

CHAS. H. CARROLL

1. Slumber, dearest, while above thee Angel eyes are bending now, And their starry pinions wav-ing Lightly round thy placid brow. All is

2. Deeper now the midnight shadows Gather in the val-ley fair! Soft-ly thro' the lat-tice stealing, Comes the cool refreshing air. Till the

All is hush'd  
Till the ro-sy

While my lonely  
Spangles o'er

Thou art dreaming,  
Till the birds

hush'd and still around thee, While my lone-ly watch I keep; Thou art dreaming, sweetly dreaming, Sleep on, darling, peace-ful be thy sleep.  
ro-sy light of morning Spangles o'er the crys-tal deep, 'Till the birds their songs a-wak-en, Sleep on, darling, peace-ful be thy sleep.

All is hush'd  
Till the ro-sy

While my lonely  
Spangles o'er

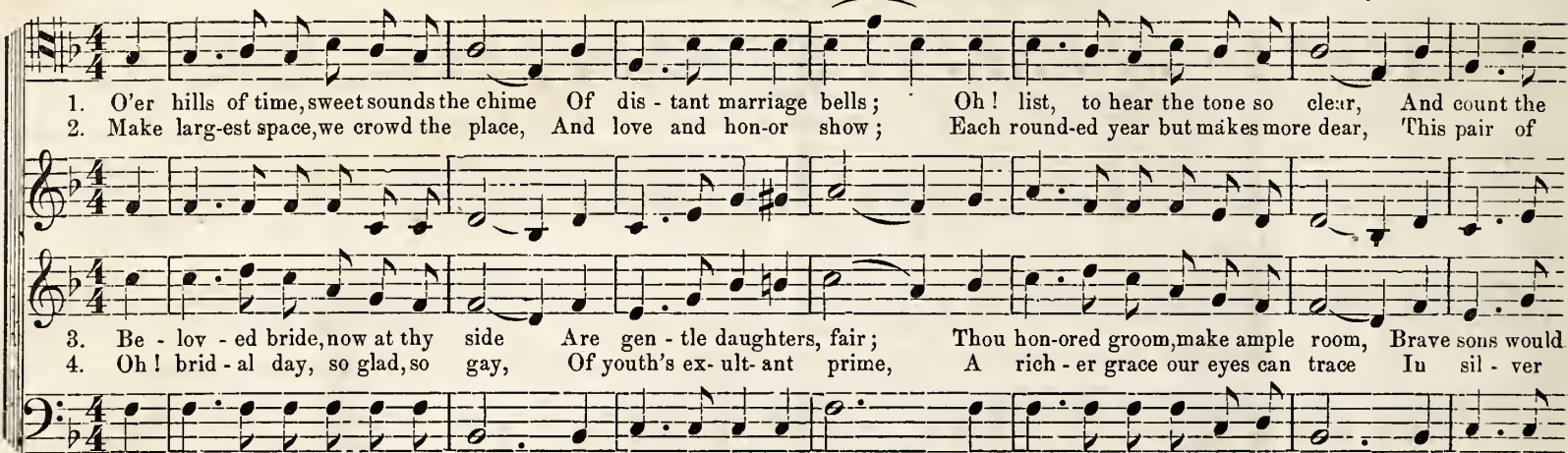
Thou art dreaming,  
Till the birds

## SILVER WEDDING DAY.

To Mr. and Mrs. GEO. F. ROOT.

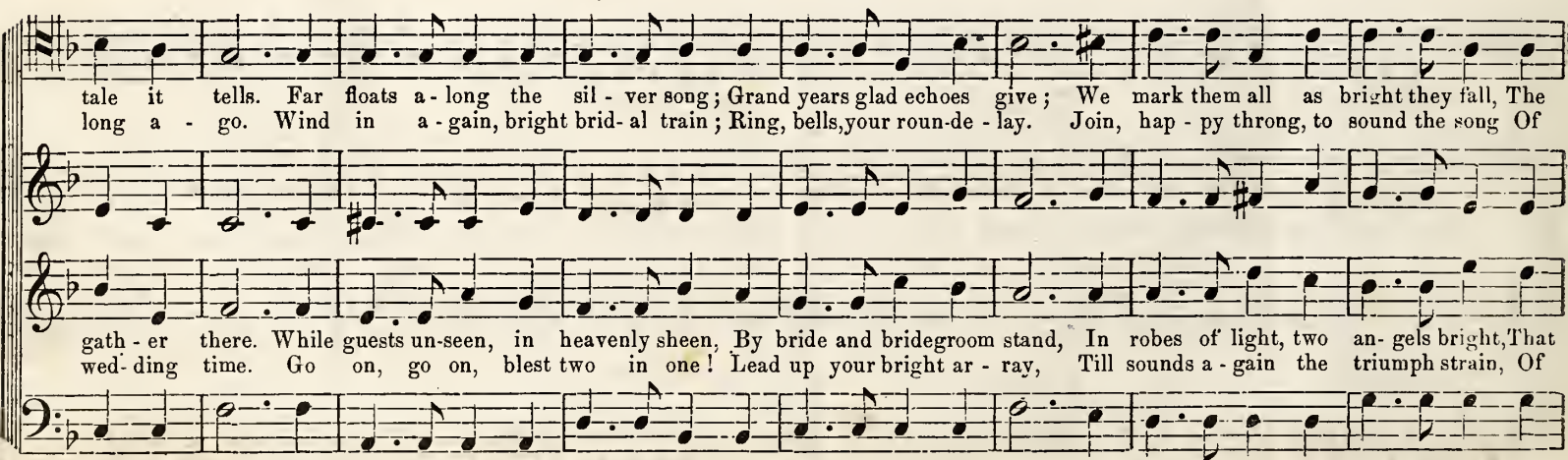
Words by Mrs. M. B. C. SLADE.

Music by J. R. MURRAY



1. O'er hills of time, sweet sounds the chime Of dis-tant marriage bells; Oh! list, to hear the tone so clear, And count the  
2. Make larg-est space, we crowd the place, And love and hon-or show; Each round-ed year but makes more dear, This pair of

3. Be-lov-ed bride, now at thy side Are gen-tle daughters, fair; Thou hon-ored groom, make ample room, Brave sons would  
4. Oh! brid-al day, so glad, so gay, Of youth's ex-ult-ant prime, A rich-er grace our eyes can trace In sil-ver



tail it tells. Far floats a-long the sil-ver song; Grand years glad echoes give; We mark them all as bright they fall, The  
long a-go. Wind in a-gain, bright brid-al train; Ring, bells, your roun-de-lay. Join, hap-py throng, to sound the song Of

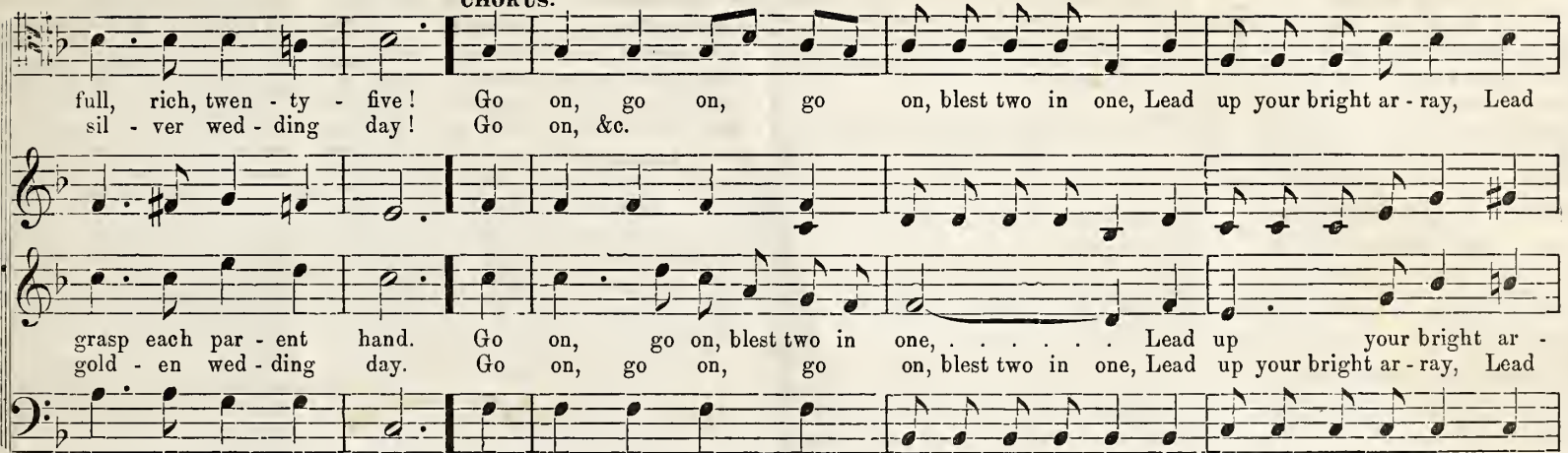
gath-er there. While guests un-seen, in heavenly sheen, By bride and bridegroom stand, In robes of light, two an-gels bright, That  
wed-ding time. Go on, go on, blest two in one! Lead up your bright ar-ray, Till sounds a-gain the triumph strain, Of



# SILVER WEDDING DAY.—CONCLUDED.

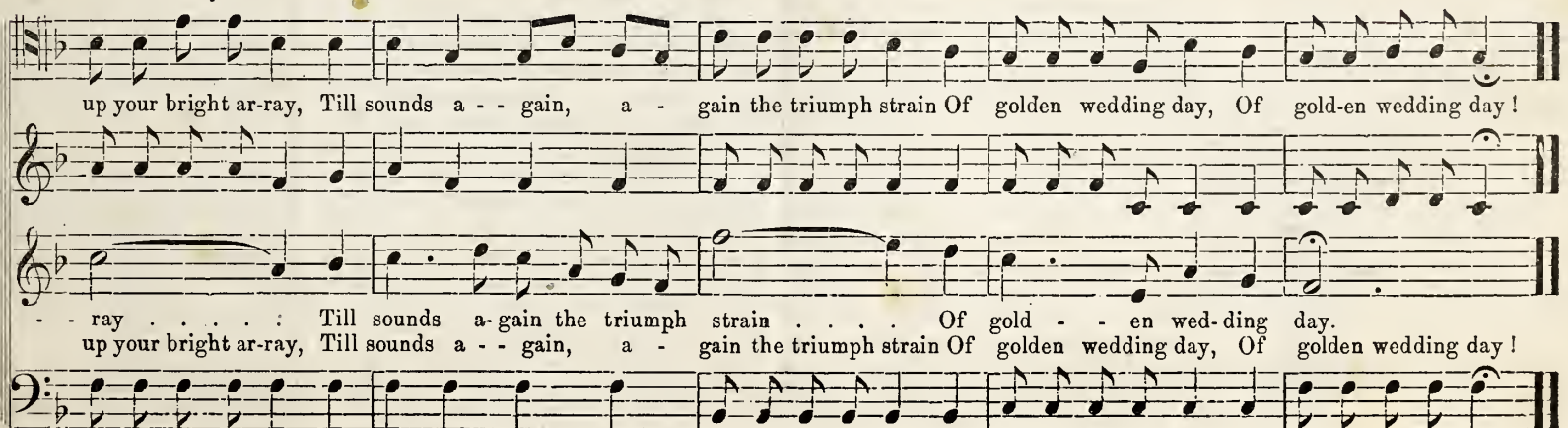
189

## CHORUS.



full, rich, twen - ty - five! Go on, go on, go on, blest two in one, Lead up your bright ar - ray, Lead  
sil - ver wed - ding day! Go on, &c.

grasp each par - ent hand. Go on, go on, blest two in one, . . . . . Lead up your bright ar -  
gold - en wed - ding day. Go on, go on, go on, blest two in one, Lead up your bright ar - ray, Lead



up your bright ar-ray, Till sounds a - - gain, a - gain the triumph strain Of golden wedding day, Of gold-en wedding day!

ray . . . . . Till sounds a-gain the triumph strain . . . . . Of gold - - en wed-ding day.  
up your bright ar-ray, Till sounds a - - gain, a - gain the triumph strain Of golden wedding day, Of golden wedding day!

### Our Paper.

We are not in the habit of printing the many favorable notices of the *SONG MESSENGER* we are daily receiving from the press and private individuals. We depart from our rule in this respect so far as to print the following good words, which are a fair sample of the many continually coming to us.

MANCHESTER, Mass.

We use the *SONG MESSENGER* in our public schools. We could not do without its music.—N. B. SARGENT.

The *SONG MESSENGER*, published by Root & Cady, Chicago, Ill., comes to us regularly, singing its choice songs. We find much interesting musical news in its pages, and always give it a warm welcome. It is not as pretentious as its merit will warrant.—JUSTIN SMITH, *Musical Editor of Lebanon (Ind.) Patriot*.

From a private letter.

I add here my earnest desire for the success of the *MESSENGER*. I hope it may continue, for years to come, its periodical flights to thousands of homes, singing its genuine religious, bird-like songs, carrying as much joy into other invalided homes as it has into mine.—J. C. S.

TAMWORTH, N. H.

I have had occasion to examine some five or six different musical magazines and papers of different pretensions, and my musical friends in this vicinity agree with me in saying that the *SONG MESSENGER* is the best suited to the needs of singers who are situated as we are, of any we have seen. It has furnished us with appropriate music for all public occasions, and to the praise of the paper he it said, (not to the singers) we have become quite noted for the music we have produced on such occasions, and have frequently been sent for from abroad to repeat songs sung at home.—E. F. NEALLEY.

We find the following in an Eastern journal:

"Root & Cady, of Chicago, publish

a new song called 'Father will Settle the Bill.' Miss Jones considers it a fine composition, but her papa can't see it. Miss Jones says it is because he is so dreadful deaf."

### Annual Sales of Pianos and Cabinet Organs.

"Where do all the pins go," is a question that has perplexed household philosophers since pins began to be. With equal propriety and still larger wonderment do we ask "where do all the pianos and cabinet organs go to?" Think of it! Every year there are made in the United States about 21,500 piano-fortes and 30,000 cabinet and parlor organs, (pipe organs not included,) for which is paid by purchasers the aggregate sum of \$13,000,000! Those who say that Americans are not musical are respectfully invited to ponder the above facts and figures, which are based on the U. S. Internal Revenue returns.

We well remember the time when a reed organ was not tolerated in musical circles of any degree of culture, but the great and wonderful improvements made of late years in this class of instruments in general, and the cabinet organs in particular, have made them a desideratum among those who have reached the highest musical attainments. The cabinet organ is now not only welcomed as a fit companion of the piano, but in many cases, even where money is no object, it is preferred to it. It is proper here to speak of those who

have contributed the most to the present popularity of this instrument.

It is perhaps a question as to who stands *second* among makers of reed organs in this country, but there is no difficulty in deciding who is *first*. By general acquiescence, this position is conceded to the Mason & Hamlin Organ Co., and even competing manufacturers are in most cases satisfied to claim that their productions *equal* the organs made by this company. They enjoy a like pre-eminence in the extent of their business, their sales during the last year amounting to over 5,300 instruments. What their sales would have been could their production have been increased, cannot be known; for they have always been hundreds of organs behind orders.

This is a legitimate and deserved success; for to this company is due credit for the more important improvements which have lifted this class of instruments from the almost despised place they occupied when the melodeon was their best representative, and made them what they now undoubtedly are, the most popular and widely useful of instruments.

The Mason & Hamlin Co. have again been obliged to enlarge their manufacturing facilities, and have now completed a large new factory in Cambridgeport, Mass., which with their other factories will enable them to turn out *two hundred* organs each week, or over *TEN THOUSAND* A YEAR!

In the manufacture of pianos, although there are hundreds of makers,

few, if any, are held in such high estimation by artists and *connoisseurs* as the firm of Geo. Steck & Co., N. Y. Their pianos are of such superior excellence that a large display of gold and silver medals is not needed to sell them, although hundreds of such testimonials are in possession of the company.

The characteristic features of these instruments, in every variety of finish, are a rich and singing quality of tone, immense power, absolute evenness throughout the scale, a facile action and a durability wholly unsurpassed.

The following brief description of the musical qualities of the Steck piano we take from *Watson's* (N. Y.) *Art Journal*:

"We have personally examined the grand pianos of Messrs. George Steck & Co. The tone is broad, penetrating and expanding—it comes firm, prompt and decided, sonorous throughout, but full and singing in the middle register, and silvery brilliant in the upper octaves; indeed, we have rarely heard a treble more sparkling, melodious and *pronounce*. The touch is as perfect as we can imagine, combining lightness with strength, and giving power without demanding it from the player, while yet affording a delicacy for every shade of finger coloring."

We understand that the prices of these leading pianos and organs have been largely reduced this month, which fact will no doubt considerably increase their sale, and we shall still more wonderingly inquire when the future annual returns of the piano and organ trade are summed up, "Where do all the pianos and cabinet organs go to?"

Rev. Dr. Bent, of Baltimore, reports that when in Boston he went to church where "he heard music that made him wonder how he got in without a ticket."



## Correspondence.

GREENSBURG, Ind., Oct. 24, 1870.

DEAR MESSENGER:

I have just filled my engagement here. We were very fortunate in having an unusually beautiful place in which to hold our singings, and with the kindhearted classes that greeted us daily with *Palms in their hands*, things went off quite satisfactorily. They played *Hobb(s)* with our boarding arrangements, but to our entire satisfaction.

To Mr. W. A. Donnell especial praise is due for his energy in making the thing go under unfavorable circumstances. We greet you with a list of subscribers.

Respectfully,

S. WESLEY MARTIN.

P. S.—We leave this morning to meet the Ill. Central Musical Union in Convention at New Rutland, Ill., Tuesday the 25th. More anon.

S. W. M.

NEW RUTLAND, Ill., Oct. 20, 1870.

EDITOR OF THE SONG MESSENGER:

Dear Sir: Permit me to say that we have just closed a four days' session of the "Central Illinois Musical Union" at this place, with Mr. S. Wesley Martin as conductor. Although not largely attended, the session has been a good one, and Mr. Martin has gained new honors as an able conductor. The concert last evening was well attended, and a general good feeling prevailed. We used the "Palm," the "Greetings," and some English glees brought on by Mr. Martin. Mrs. Martin also contributed in no small measure to the pleasure of the occasion by singing a solo from the "Crestion," and by other performances. By some, at least, her singing was regarded as unusually excellent. Success to Mr. Martin and lady.

Yours truly,

A. KENYON.

LINCOLN, Ill., Nov., 1870.

EDITOR SONG MESSENGER:

Dear Sir: We closed our Musical Convention (conducted by Mr. H. R. Palmer,) last night with a grand chorus concert. "Beautiful River," "Glo-

ria," and "Anvil Chorus," with four strikers, brought loud and long applause. Mr. Palmer took our town, a mere spark in music, and in four days built us up to a flaming fire, musically, and we are going to burn bright until his return.

To musical unions and parties anticipating conventions we most cheerfully recommend Mr. Palmer.

"By the way," the SONG MESSENGER is a gem for any fireside; the best musical sheet I know of. I can scarcely wait the time for it to come. While I live I want the SONG MESSENGER. If you will send me a few copies I will hand to my friends and procure them as subscribers for the new year.

Yours truly,

JAS. H. DANLEY.

(SONG MESSENGERS sent. We recommend Mr. D.'s example for imitation by our friends everywhere.—ED. S. M.)

LANSING, Mich., Nov., 1870.

DEAR MESSENGER:

We closed a musical convention at Decatur, Mich., Sept. 28. The session was made very pleasant by the good people of the place, all uniting for pleasure and improvement. There are many good voices and an appreciative public in Decatur, as the concert was largely attended and well received. Mr. Church and many other friends have my thanks for the kindness extended to me during my stay with them.

Oct. 3, commenced a three weeks' session at Lee Chapel, Noble county, Ind., under the management of Mr. C. R. Reed, a popular teacher and a brother Normal "in good standing." The attendance was large, and the session a pleasant one.

Oct. 24, commenced a two weeks' session at Mt. Zion, Allen county, Ind. I have never found a class more desirous to improve, and was never more gratified with the result.

Lee Chapel and Mt. Zion are churches in intelligent, wealthy farming communities, where a few years ago "the sound of the woodmen's axe," and "the whir of the wood-bird's hum," made up the greater part of their musical entertainments. But now that they have gained comfort and wealth they turn their attention more fully to the

cultivation of music, fully appreciating its elevating and refining influence.

The "Palm" was the book used in all these conventions. To say it was liked by all would not express it, as the best singers were enthusiastic over it; and although its beloved author has passed on to the "celestial country," he will ever be kindly and thankfully remembered by what he has done. Our address hereafter will be Lansing, Mich.

S. W. STRAUB.

LA HARPE, Ill., Nov., 1870.

Over one hundred singers, two Cabinet organs, but no piano. One convention here before fourteen years ago, by Mr. W. B. Bradbury, in the same brick church with forty or fifty singers. The new parsonage and repairs of the Congregational Church, the elevation and decoration of the Methodist Church, the three full Sabbath Schools, the fine school house and grounds show the people to be alive; while the name of the town, the fact of a convention, the prompt attendance and earnest attention given the same, our sweet and soothing serenade, and the entertainment free of from fourteen to twenty-six in private families, show them to be musical.

South Bend Normals will be interested to know that Mrs. Main was present, and presided with "grace and beauty," at one of the cabinet organs. Mr. Parvin was also heard on the tenor; who, by the way, is teaching with great success, where many of us never did very well—*right around home*, having about three hundred scholars within seven miles of Bardolph. He uses the "Palm" in all his classes, and likes it well, as does

P. P. B.

GUSTAVUS, O., Nov. 14, 1870.

DEAR MESSENGER:

Since the close of "Normal" at South Bend, Mrs. C. and I have been holding Children's Musical Conventions, and using the "Prize," which we think is one of the best works we ever used. We feel that we cannot say too much in its favor. We have had the pleasure of attending two conventions under Mr. Bliss, since "Normal." First,

at the Trumbull Musical Association, inconvention at Bristol. Second, the Trumbull and Mercer, at Greenville, Pa., which were both largely attended. Mr. Bliss showed himself to be a fine conductor, and a chorus could hardly help showing a good amount of confidence and enthusiasm, while under his directing. Mr. B. comes among us again the first Tuesday in February at Farmington, Trumbull Co., and a cordial welcome may be expected. "Normals" come and see us.

Respectfully,

C. C. CASE.

## Teachers' Exchange.

Miss Dora Breinard, of Milford, Conn., desires a situation as teacher of the Organ, Piano and Harmony. Will take charge of a church organ if desired. Satisfactory recommendations furnished. Address as above.

Mrs. J. E. Mitchell, a pupil of M. de Prato, of the Paris Conservatory, has taken up her residence in Chicago for the winter, and will give lessons in vocal music. Address in care of Root & Cady.

There is a good opening in Lansing, Mich., for a teacher of vocal and instrumental music. One who might desire to deal in instruments and musical merchandise preferred. He could also have charge of a choir. Address for information JOSEPH MILLS, Esq., Lansing, Mich.

## Graded Songs.

We make the following extract concerning "Graded Songs" from a private letter written by S. V. Jones, teacher at Belle Plain, Ill.:

"It was with a great deal of reluctance that I attempted the task of teaching music in my schools, but found no difficulty, the pupils being anxious to sing, and only needing some one to teach them the notes. I have used 'Graded Songs' in two schools at different times, and with good success. We are more than pleased with them. I think it fully as easy to teach music as reading. I am persuaded that no one would abandon the enterprise when once started."

## Every one thinking of buying a Cabinet or Parlor Organ, now or at any future time

Should send to Root & Cady, 67 Washington St., Chicago, for the beautiful illustrated catalogue of the Mason & Hamlin Organ Co., just issued, which they offer to send free, and postage paid, to any one. It contains twenty large quarto pages, and twenty-three large and very elegant engravings from photographs of the principal styles of organs for drawing rooms, parlors, music rooms, libraries, chambers, churches, Sunday Schools, lodges, etc., made by this well known company, with a mass of useful information about such instruments in general, which will tend to save those who have it from being cheated by the peddlers of worthless instruments who throng the country.

The Mason & Hamlin Organs are celebrated not only in this country but also in Europe, and their facilities are now so great that their instruments, which are unquestionably the best made, are sold at prices of common work. They announce new improvements and reduced prices this season.

## Root & Cady's Musical Bulletin FOR DECEMBER.

**SPECIAL NOTICE.**—Any piece of music in this or any other Catalogue published in the United States will be sent by us, to any address, postage paid, upon receipt of the marked price.

**NOTE TO TEACHERS.**—If you cannot visit our store to select music for yourselves, send an order stating the kind of piece and grade of difficulty desired, and the utmost care will be taken to see that the proper pieces are sent you.

### VOCAL.

**Have Courage, my Boy, to Say No.** Song and chorus; music by H. R. Palmer. G 3. 35.

The popularity of this song, which was first written for publication in book form, has become so great that we have been obliged to issue it in sheet form. It certainly is a very beautiful song, and just what we might expect from Mr. Palmer, who knows so well how to suit the public taste:

You're starting, my boy, on life's journey,  
Along the great highway of life,  
You'll meet with a thousand temptations,  
Each city with evil is rife.  
This world is a stage of excitement,  
There's danger wherever you go;  
But if you are tempted in weakness,  
Have courage, my boy, to say No!

**Grandmother's Cot.** Song and Chorus. Words by Emma F. Molloy; music by Arthur Baker. F 3. 30

This song gives a very pleasant picture of early scenes and memories, describes the change that has come over them, and pays a loving and beautiful tribute to the memory of her, who, safe within the door that shuts out loss, and change, and every hurtful thing, waits as of old to welcome the children to her happy, peaceful home:

O picture to memory dear,  
Outliving the rude storms of time,  
When Life was in tune with me here,  
And hope was its musical rhyme.

**It is Better Farther On.** Song and chorus. Words and music by James R. Murray. A flat, 3. 30

A song of Hope for all who need it. The words and music are in Mr. Murray's best style, and have been pronounced "very beautiful" by all who have tried the song. The words will be found on the last page.

**Kitty McCree O'Tossell.** Song and Chorus. Words by Edward Capern; music by J. P. Webster. G 3. 40

A rural song arranged as a quartet, solo and chorus. It has a sprightly melody in 6-8 measure. Merrily, merrily pipes the merle,  
Merrily lilt the thrushie,  
Merrily sings the milking girl,  
Kitty McCree O'Tossell.

**Little Maggie May.** Song and Chorus. G 3. 35

This very popular song by Chas. Blamphin is here nicely arranged for the Guitar by Chas. Harris, a very successful teacher of that instrument in this city.

**Mother's Room.** Song and Chorus. Words by Lily Lovette. Music by James R. Murray. E flat, 3. 35

Draw the curtains, close the door,  
Shut out all the curious throng;  
From this troubled, earthly shore,  
Mother's gone a journey long.  
Fold with reverent, tender touch,  
All the things she used to wear,  
Can we prize them overmuch?  
Shall they not have tend'rest care?

**On the Banks of the Pearl.** Song and Chorus. Words by Alden Field; music by J. P. Webster. A 3. 35

A love song in Mr. Webster's popular style.

Will you come, love, with me,  
O'er the dark stormy sea,  
To the land of the flower and the vine,  
Where a fragrance most rare  
Fills the slumberous air,  
With aromas so sweetly divine.

**Sit thee Down Beside Me, Nannie.** Song and Chorus. Words and music by Frank Howard. G 3. 30

Mr. Howard has here given us a remarkably sweet melody, united to good words. We quote the last verse:

Oh, sit thee down beside me, Nannie,  
Place your hand in mine,  
'Twas thus you used to do, my Nannie,  
In the olden time.  
Golden then were all your tresses,  
Ne'er a silver thread was there;  
Then your brow, that truth expresses,  
Ne'er was marked with lines of care.

**Where are you Going.** Song and Chorus. Words and music by Frank Howard. B flat 3, 35

We advise every young man and woman who sings to procure this song. Words and music are both good, and will produce a good effect wherever heard:

Where are you going? pray tell me, young friend,  
Which road are you going to take?  
Where will you be at this life's journey's end?  
What port are you going to make!

**Holy Mother, Guide his Footsteps.** Duet from the opera of "Maritana," by Wm. Vincent Wallace. G 4. 40

We have just issued a new edition of this popular duet. The piece is too well known to need comment.

### INSTRUMENTAL.

**Excuse Me Schottische.** By Louis H. Rink. Grade 3, key of F. 40

One of the prettiest schottisches ever published—excuse us for saying so, but it's a fact. It fits beautifully to the piano, i.e., it is the kind of piece one likes to play, not only because of the taking character of the music, but also because of

the neat little piano effects occurring in almost every measure—the wrist movement in first part, the running chromatics in the second, and the crossing hands in the third, combine to make this piece one of great interest to the player. If you don't believe that the young lady on the title page is "perfectly killing," just get a copy and see!

**The Latest Polka.** By James R. Murray. Grade 3, key A flat. 30

Here is another one just made for the piano. The parts are so flowing and natural, that your fingers seem to go of themselves when playing it. The music is of the kind that infuses life into those who hear it. Give it a trial.

**The Youth's Musical Friend.** (Musikalischer Jugendfreund.) A collection of melodies arranged progressively for beginners on the piano-forte, by Fr. Brauer. IN TWELVE NUMBERS. Price of each, 50 cts. This very excellent set of pieces for teaching purposes are all of the third grade, carefully marked as regards fingering and expression. The set is rightly named "The Youth's Musical Friend," for we know of no set yet published in this grade likely to prove as useful to the young pianist as this one:

No. 1 contains 3 melodies.	No. 8 contains 3 melodies.
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No. 5 " 1 " " No. 12 " 1 "	
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**The Brook.** Improvisation for the piano upon Dolores' popular song, by Willie Pape, pianist to the Royal Family of England. A flat 6. 75

We place this piece in the 6th grade, not so much on account of the technical difficulty of the piece, as because of the power of endurance required to perform it. It is a very brilliant composition, with a florid arpeggio movement for the right hand, Dolores' "Brook" melody being played with the left, producing a very fine effect.

**Telegramme Waltzer.** For piano, by Johann Strauss. Op. 318. C 4. 60

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